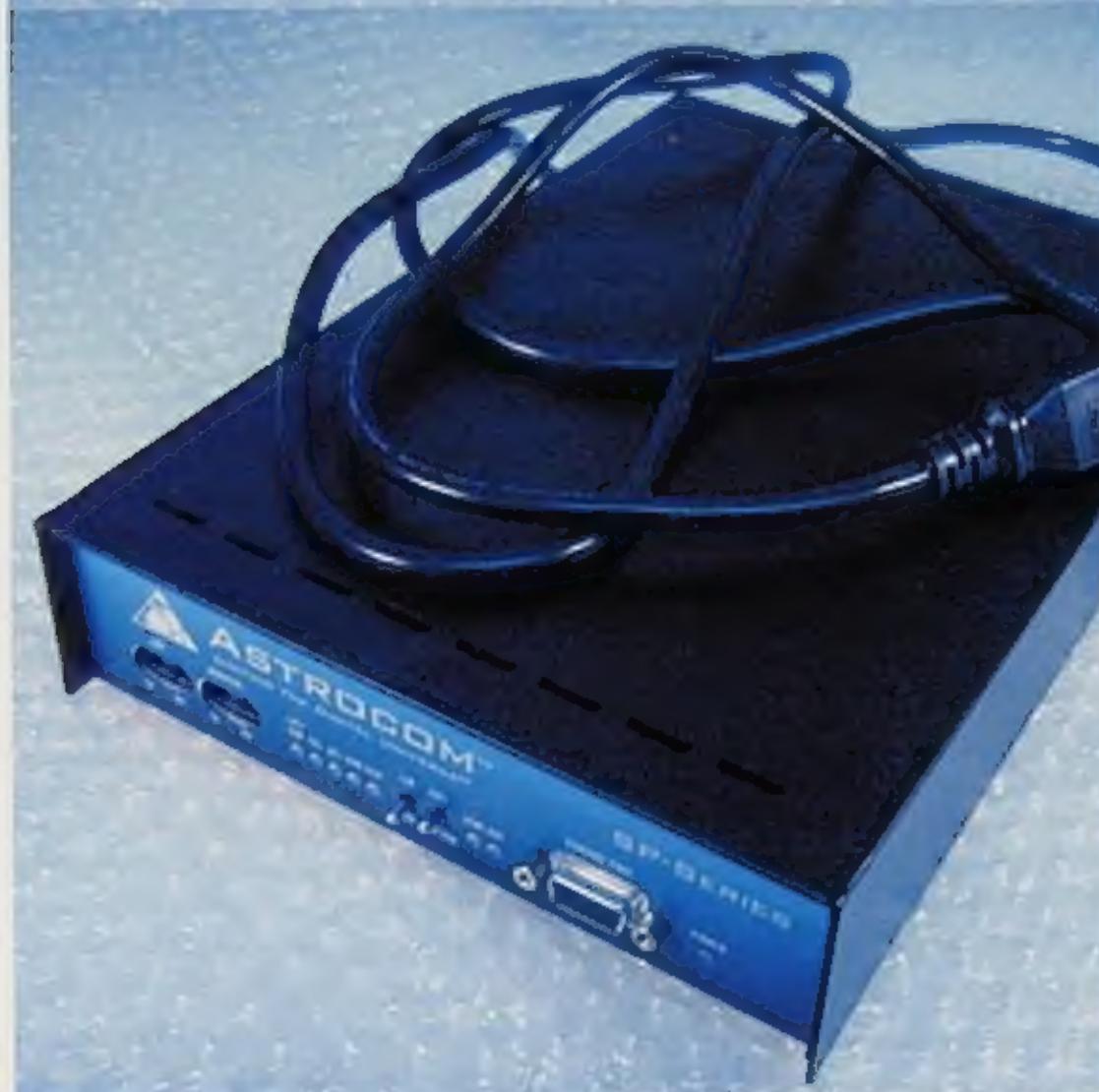
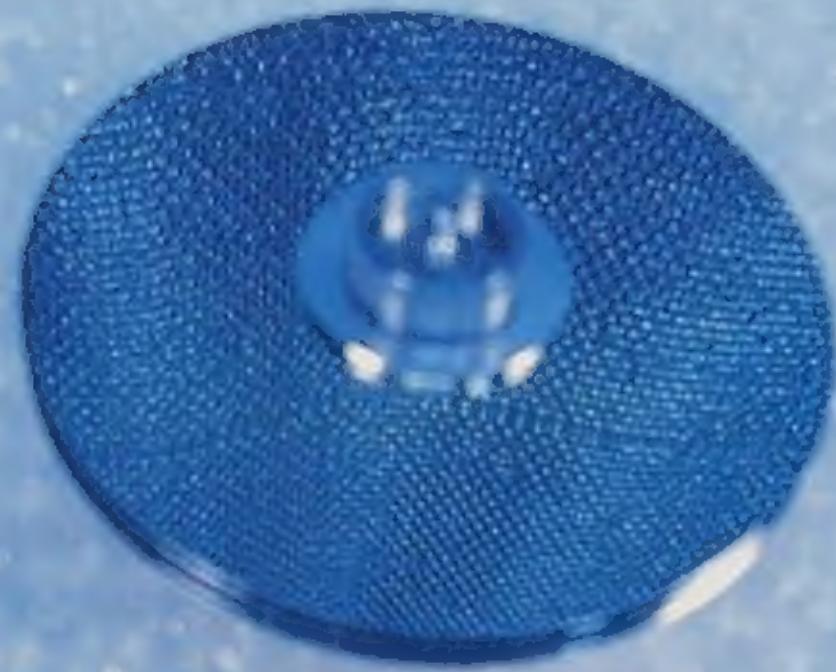
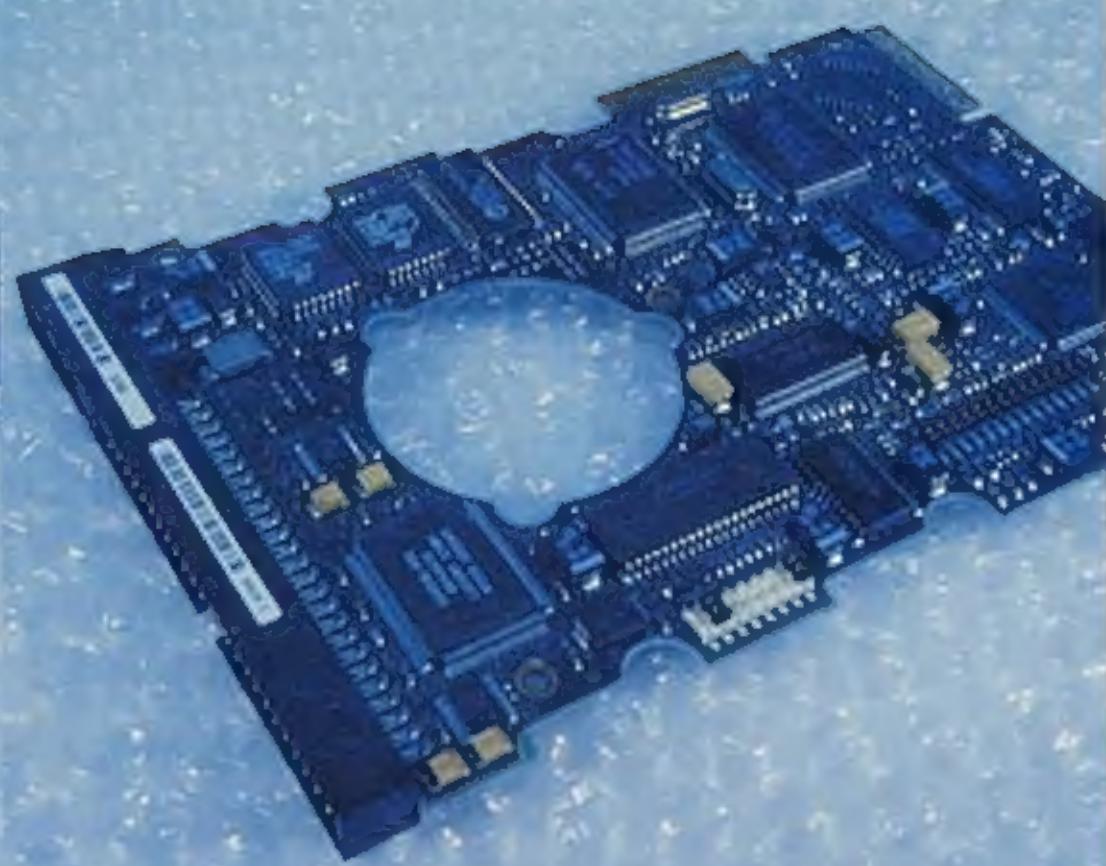


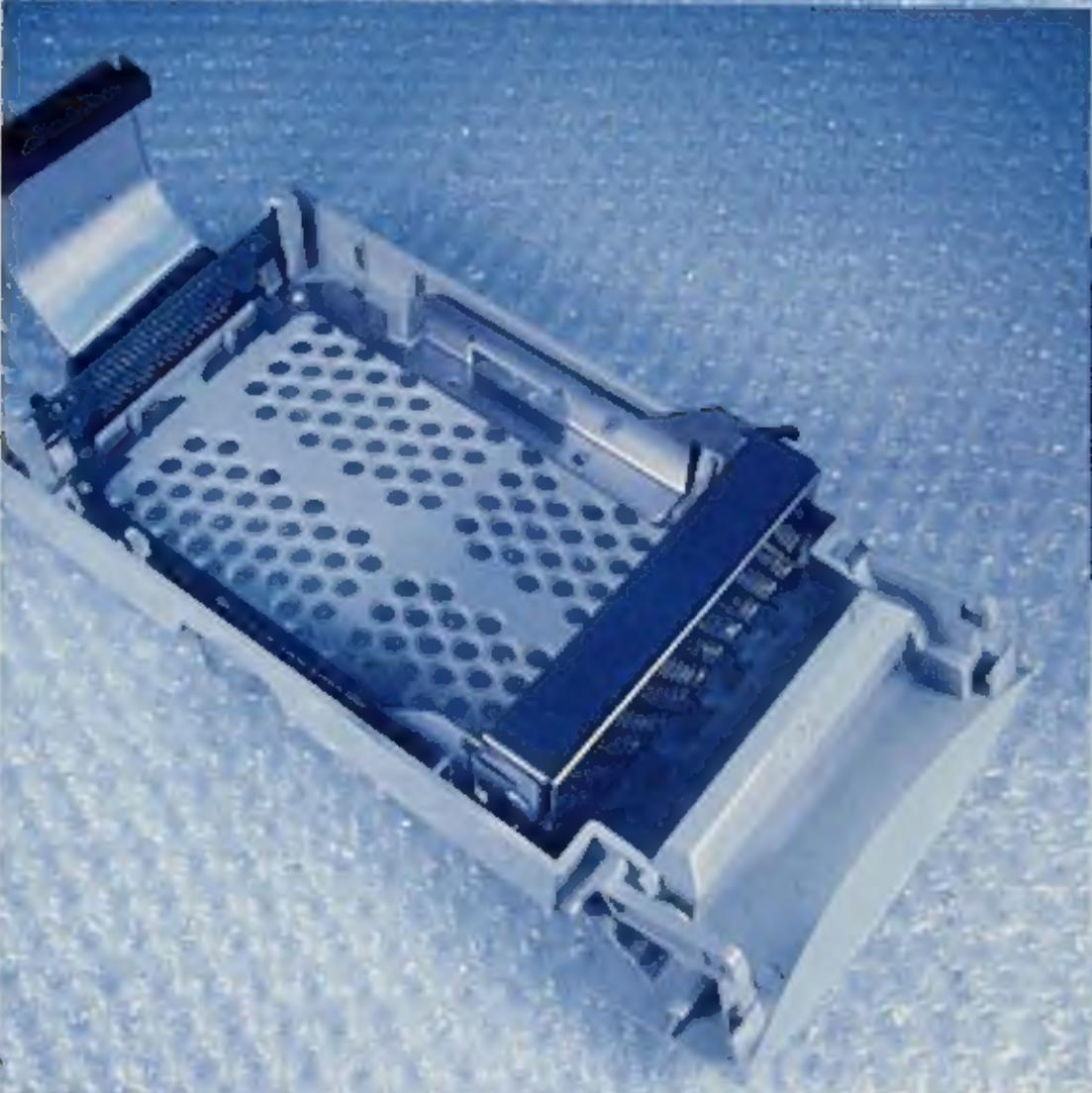
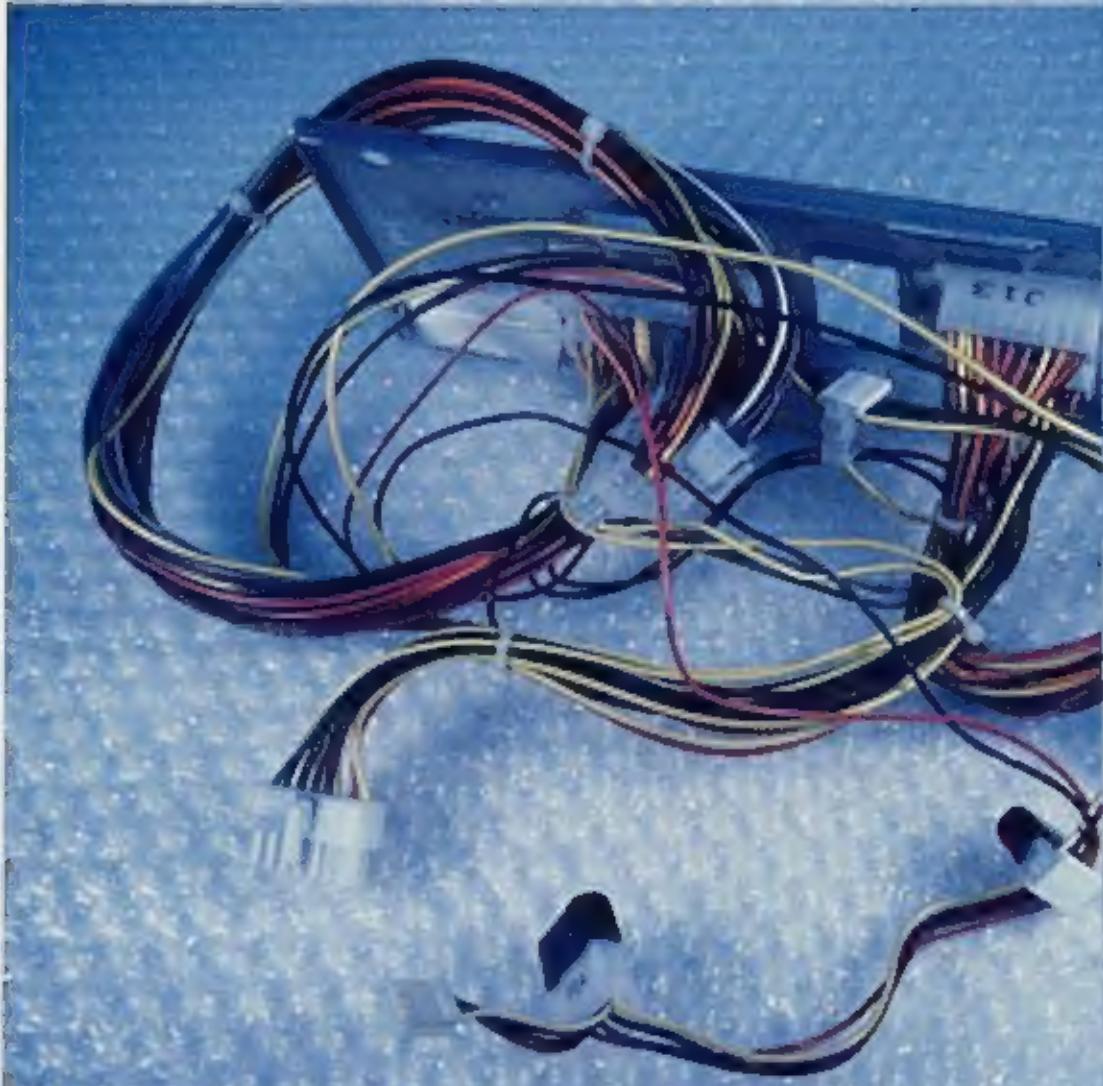
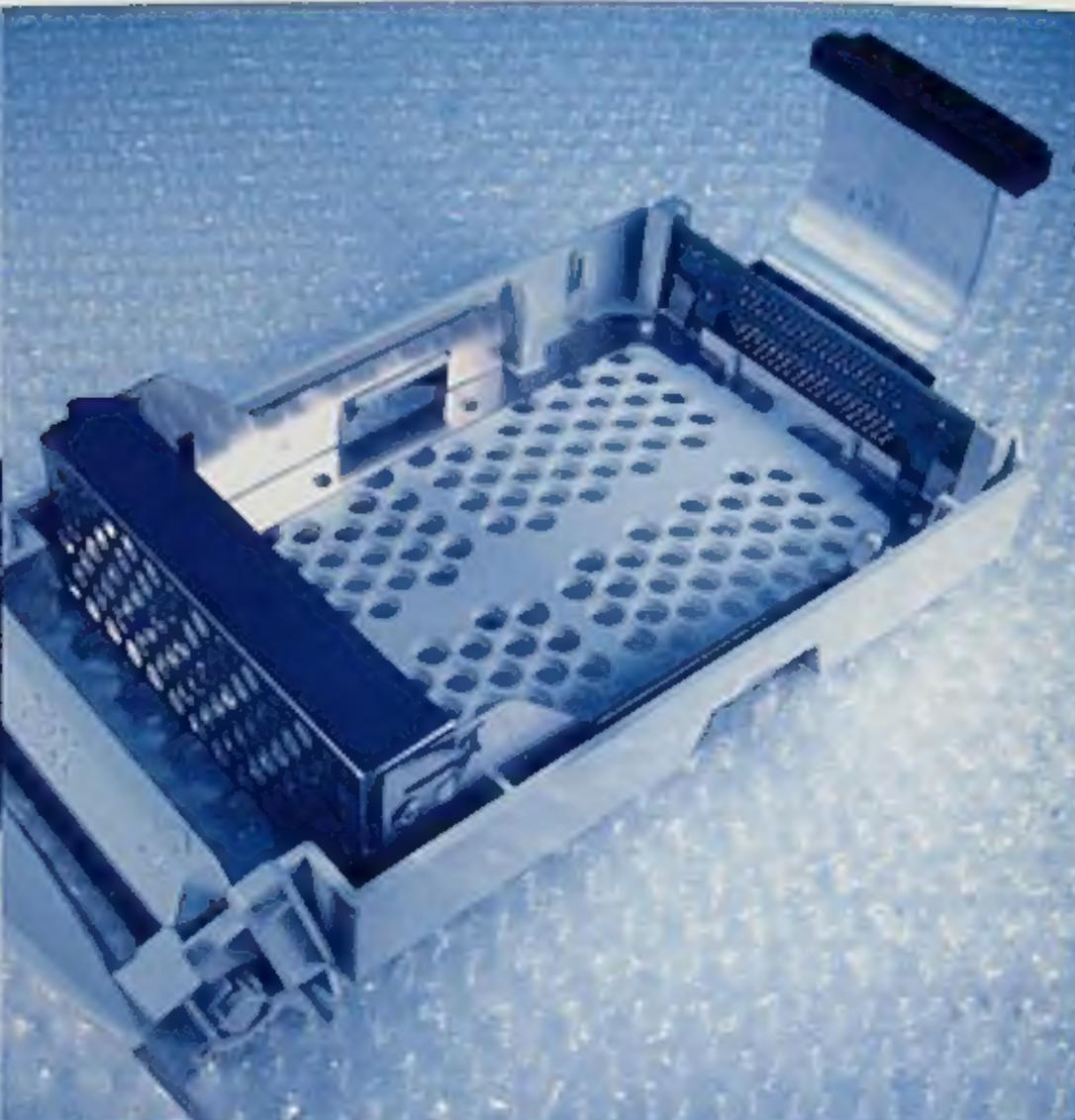
The Emigre Legacy: 16 Years of Graphic Design Production

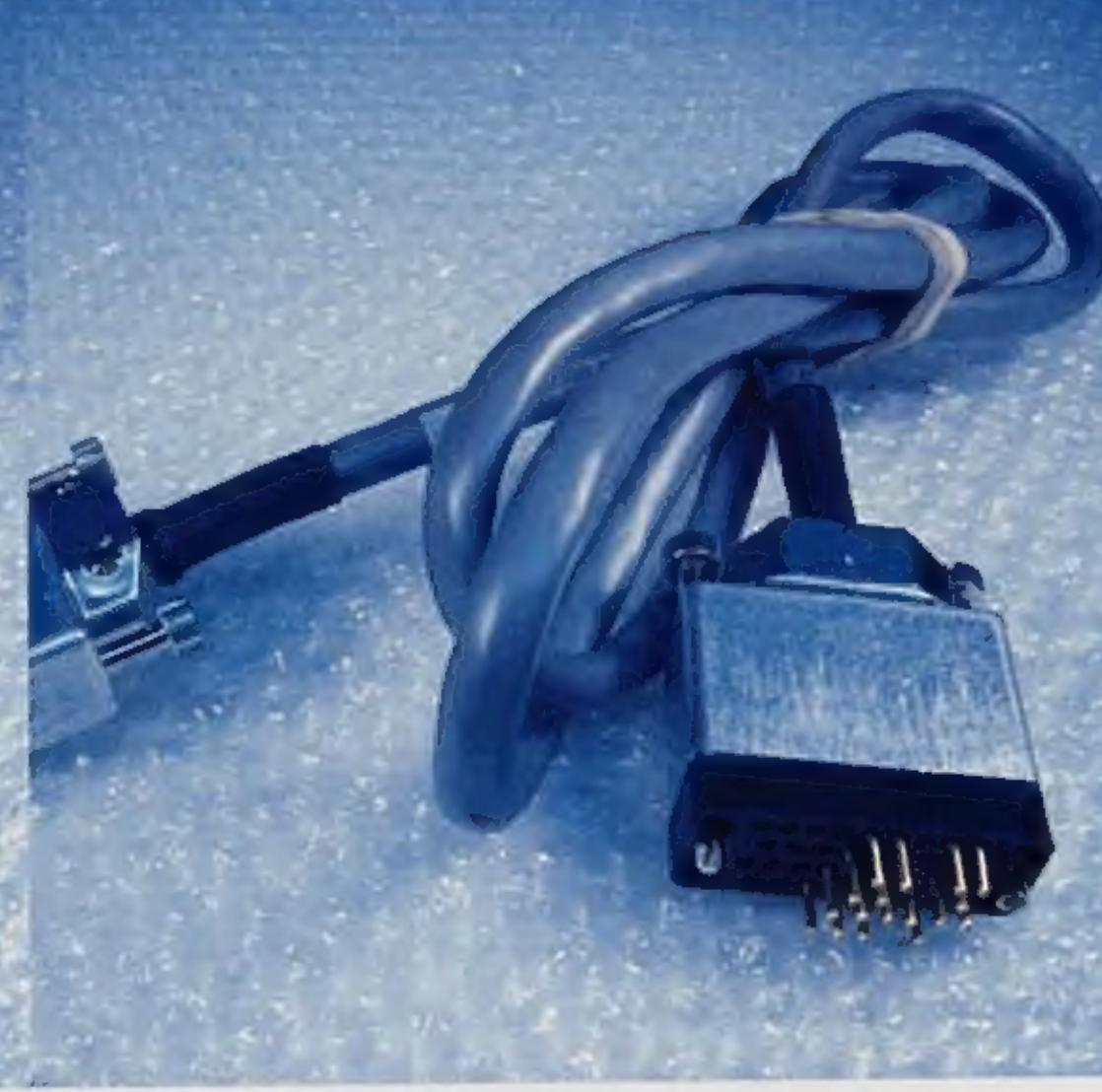
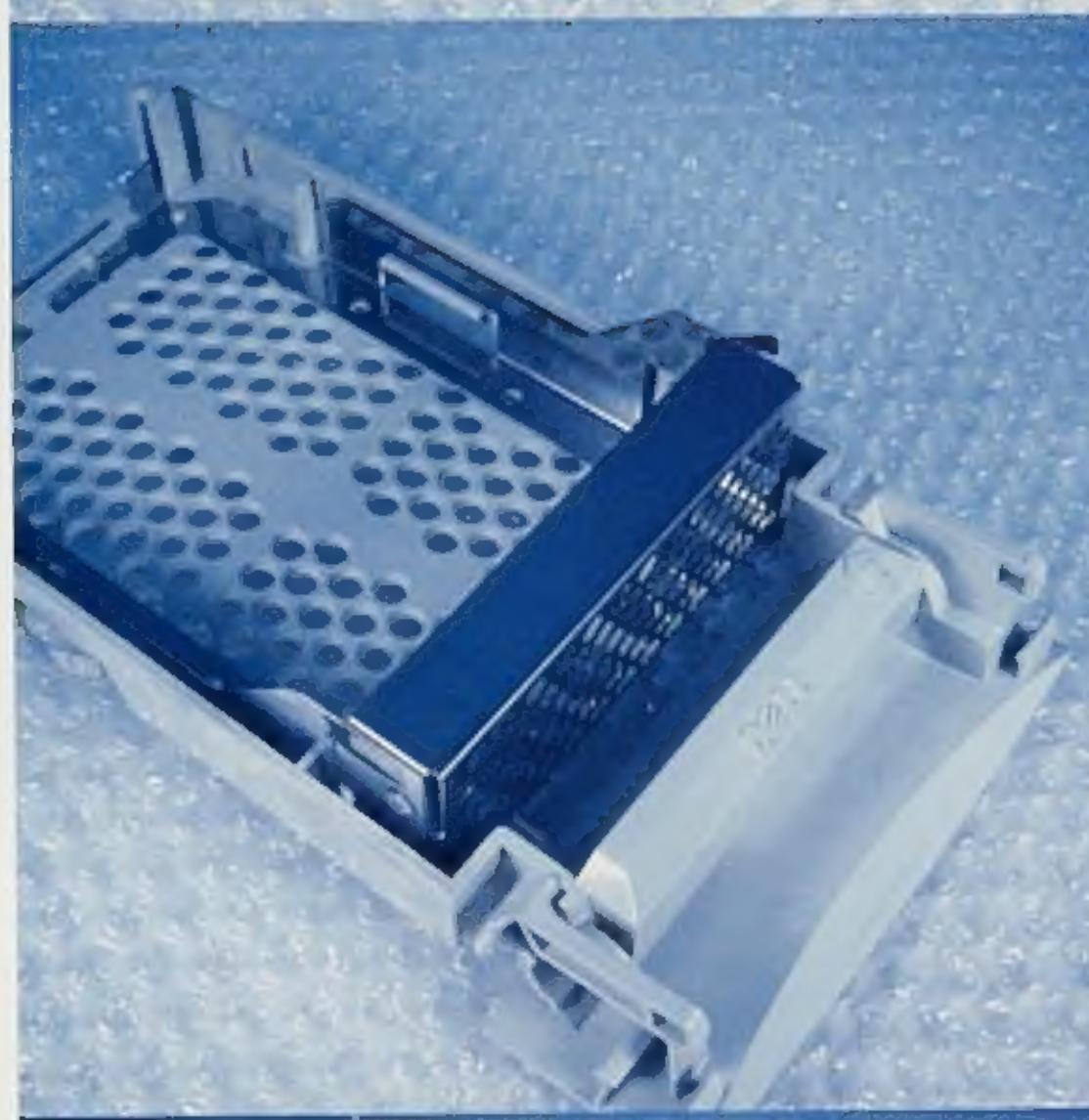


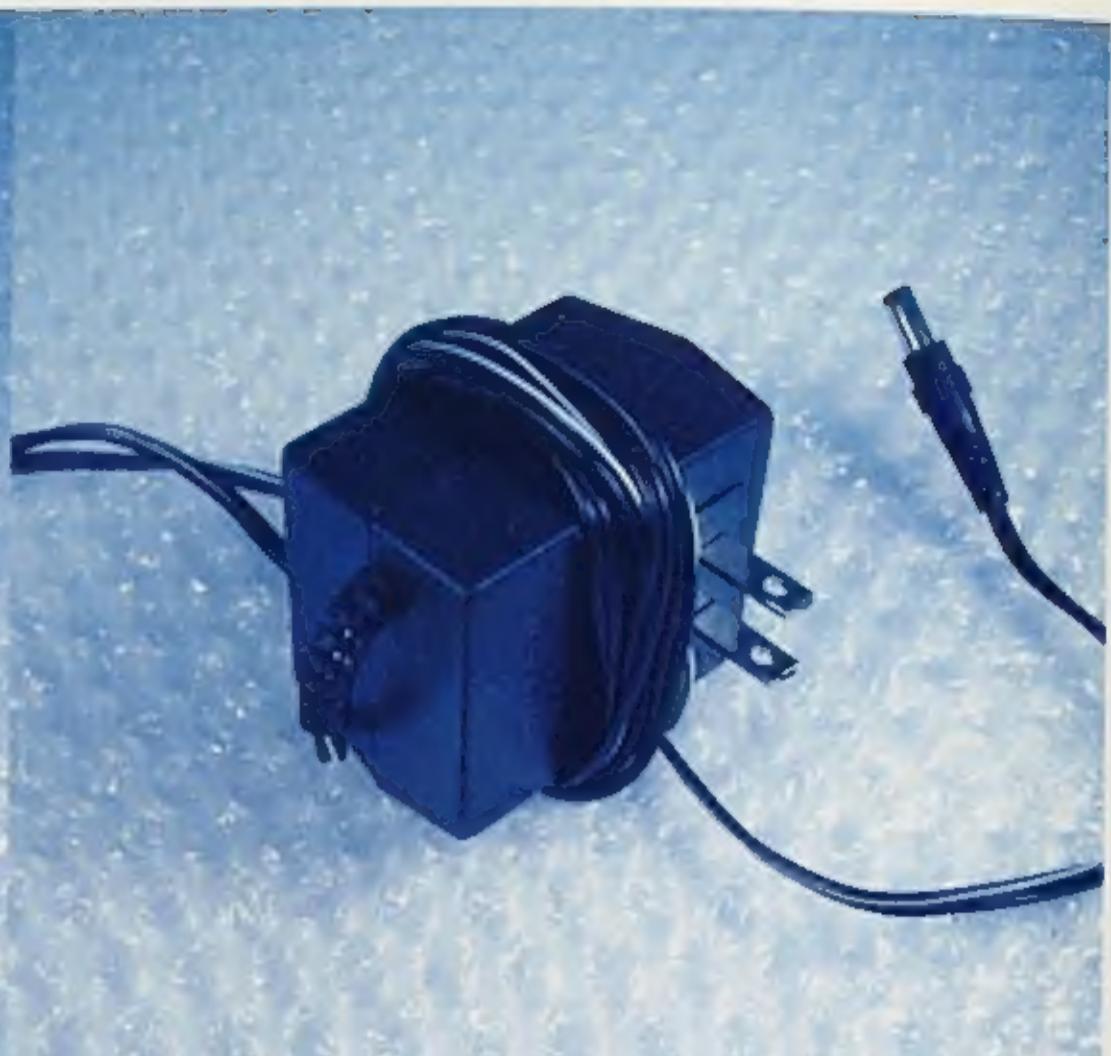
EMIGRE NO.56, FALL 2000

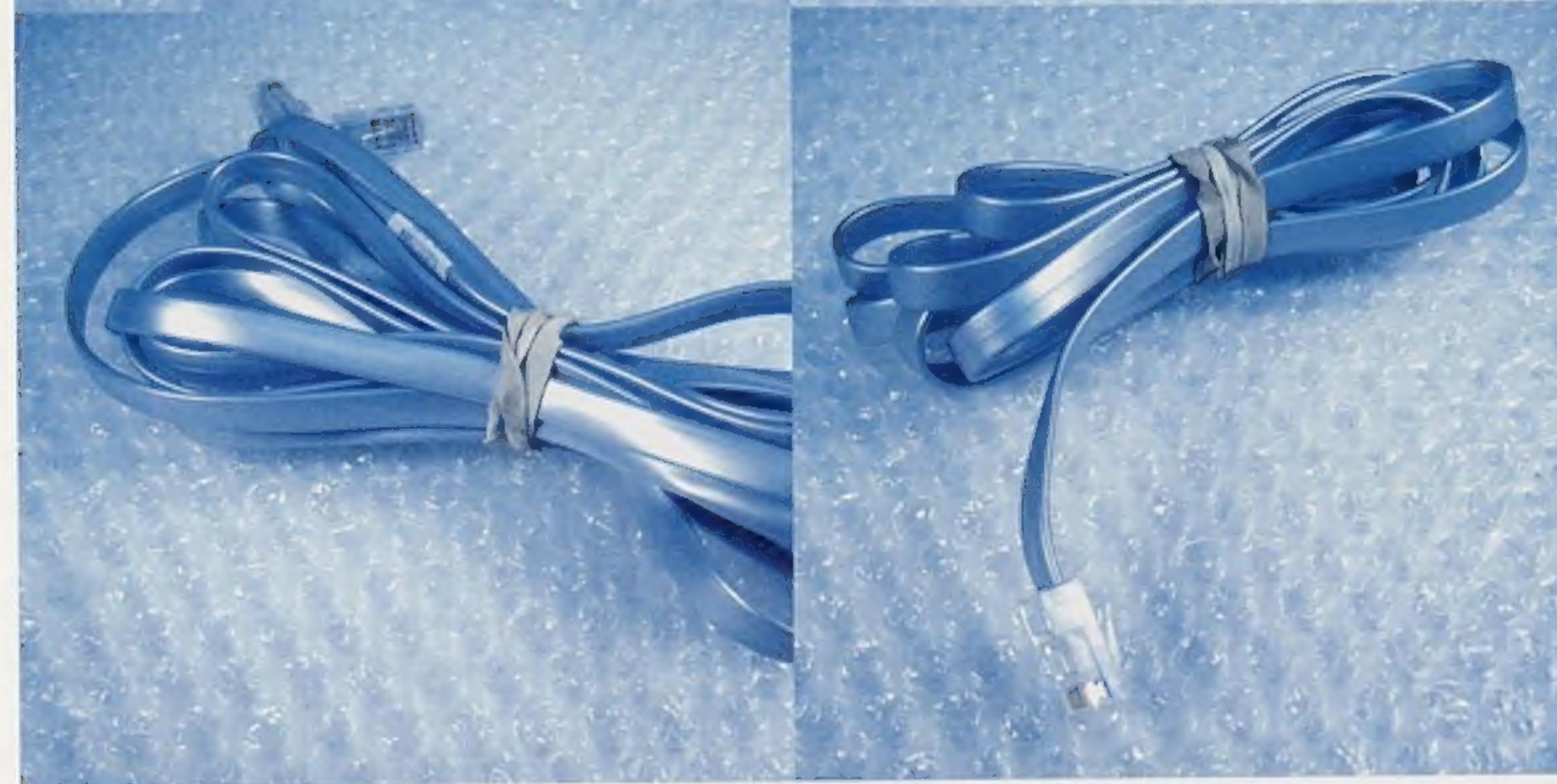
Designer and editor: *Rudy VanderLans* Copy editor: *Alice Polesky* Emigre fonts: *Zuzana Licko* General manager: *Tim Starback* Sales and distribution: *Ella Cross & Greg Rice* Phone: (916) 451 4344. Fax: (916) 451 4351. Email: sales@emigre.com. Website: www.emigre.com. Prepress and printing: American Web, Denver, CO. Paper: New Leaf Paper, San Francisco, CA. This issue of *Emigre* was printed on Reincarnation Matte text and cover. Both papers are 100% recycled with 50% post-consumer waste, processed chlorine free. *Emigre* (ISSN 1045-3717) is published quarterly by Emigre, Inc., 4475 D Street, Sacramento, CA 95819, U.S.A. Postmaster please send address changes to: *Emigre*, 4475 D Street, Sacramento, CA 95819, U.S.A. Copyright © 2000 Emigre, Inc. All rights reserved. No part of this publication may be reproduced without written permission from the contributors or *Emigre*. *Emigre* is a registered trademark of Emigre, Inc.

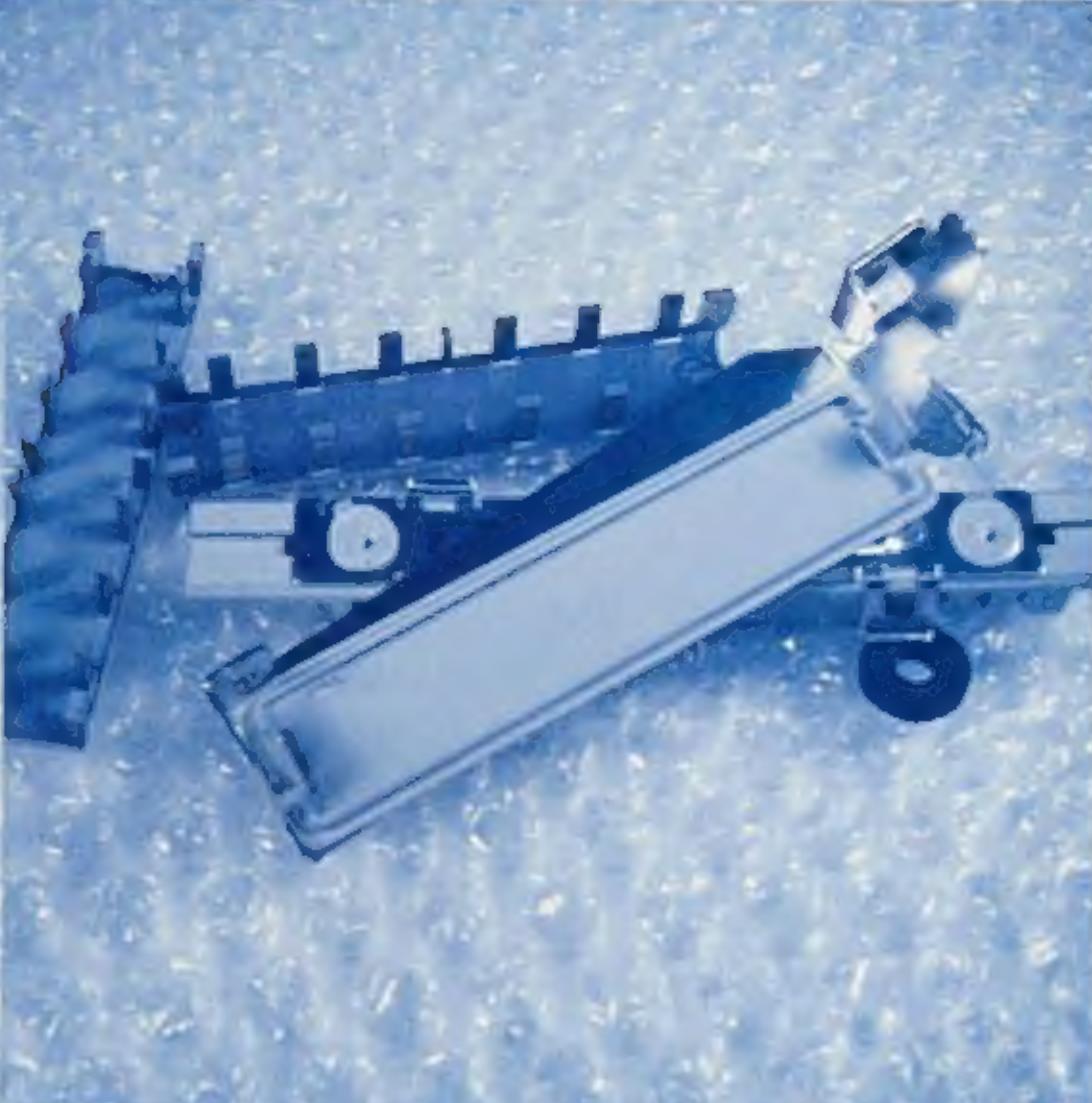
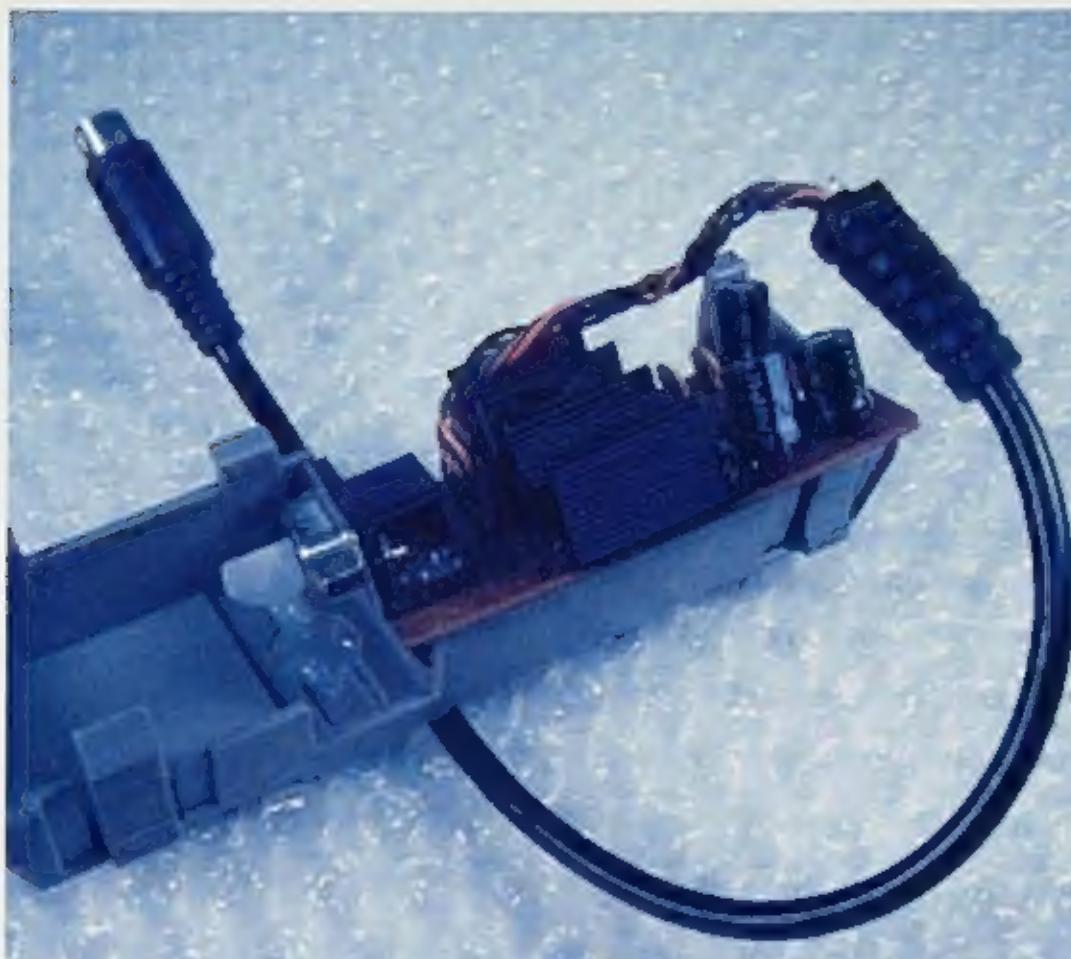


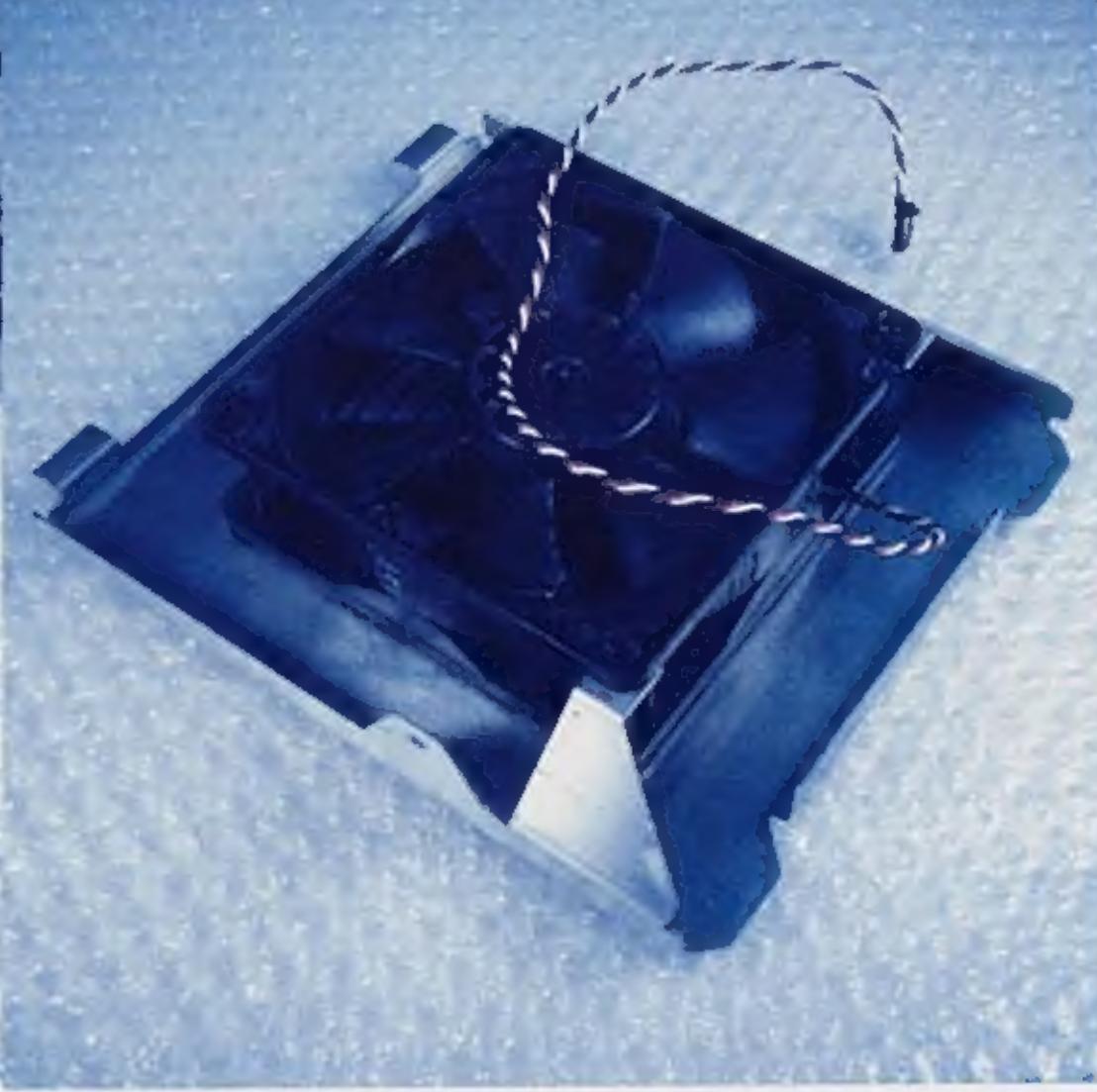
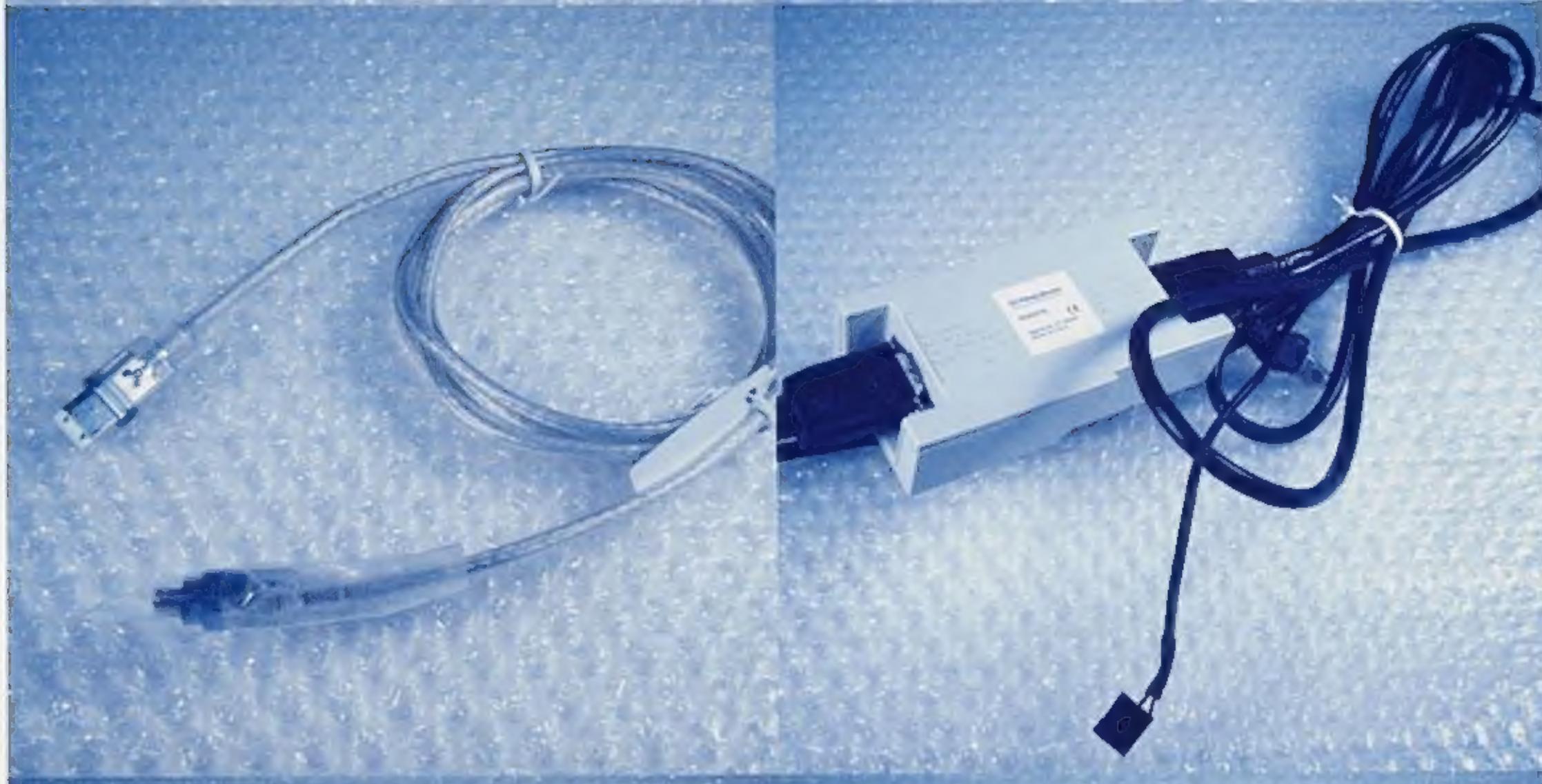
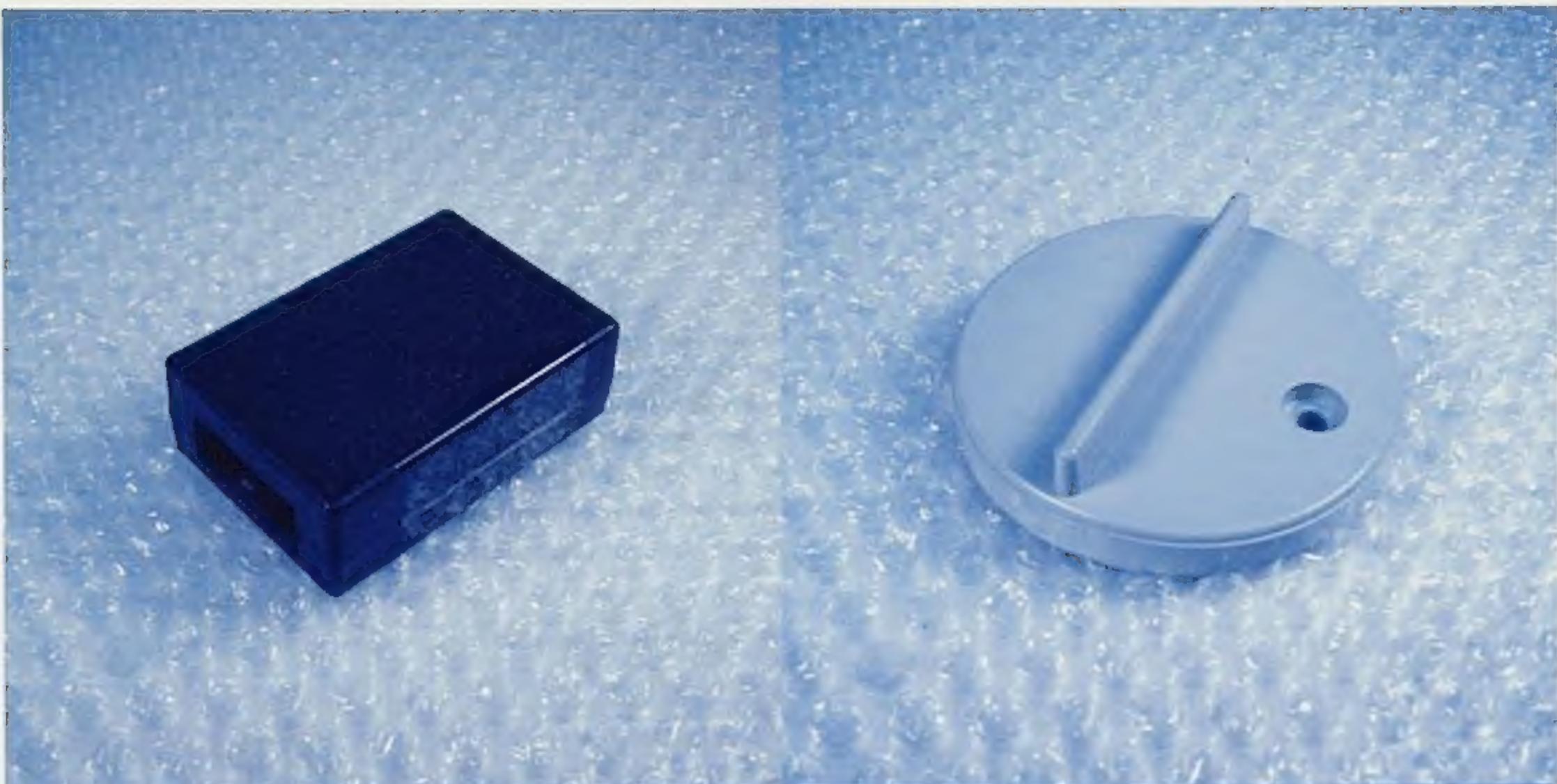














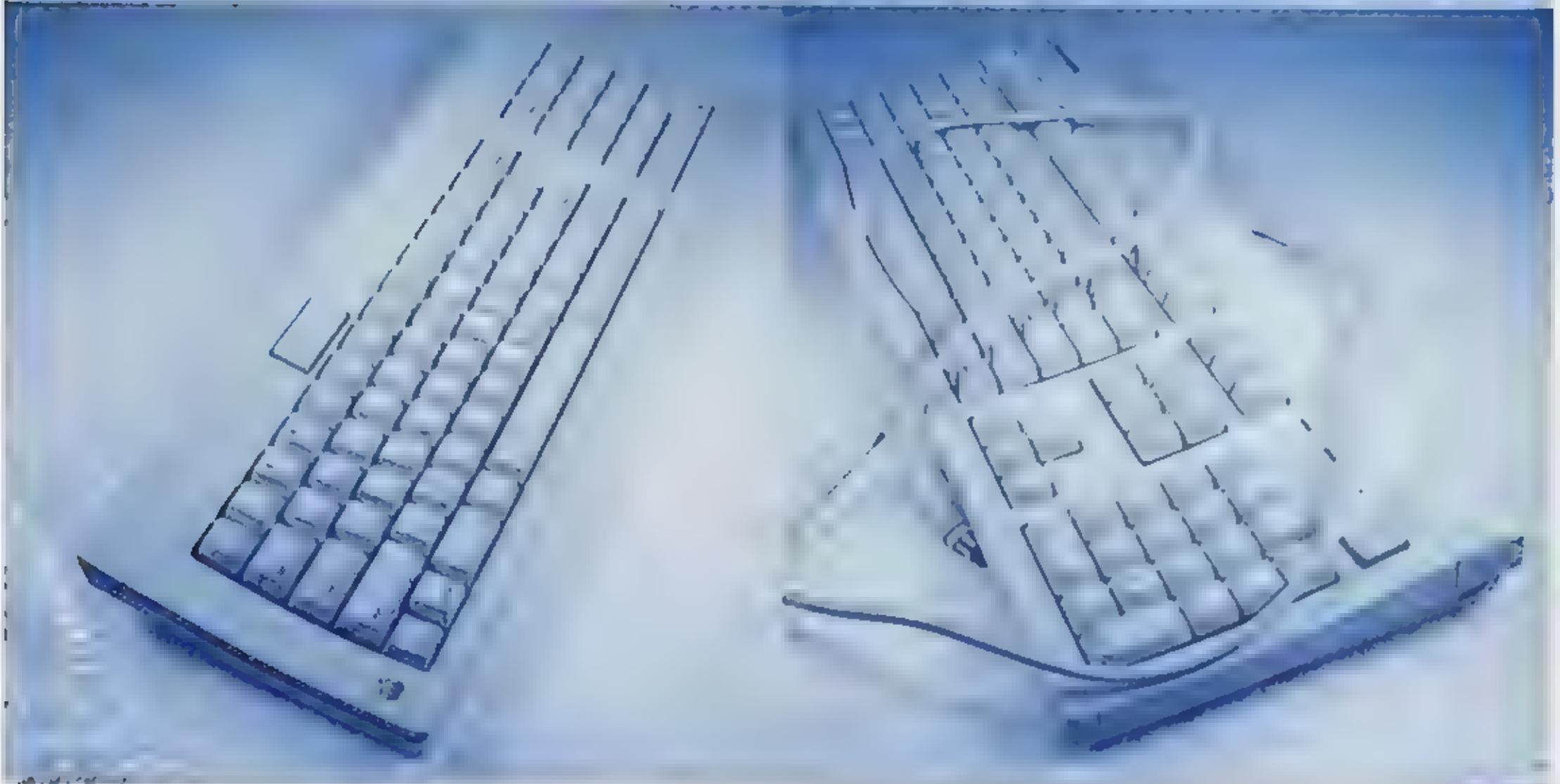
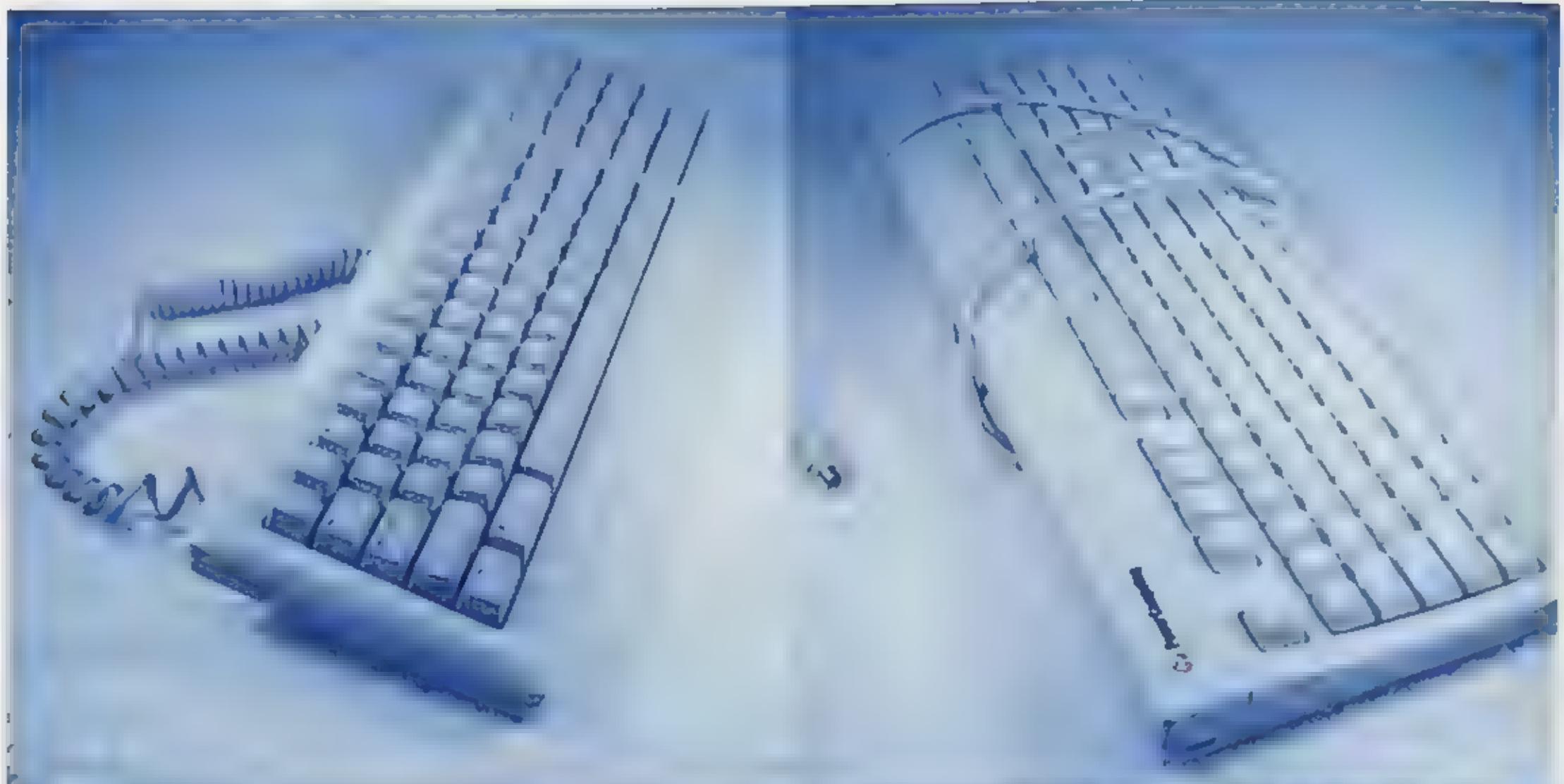


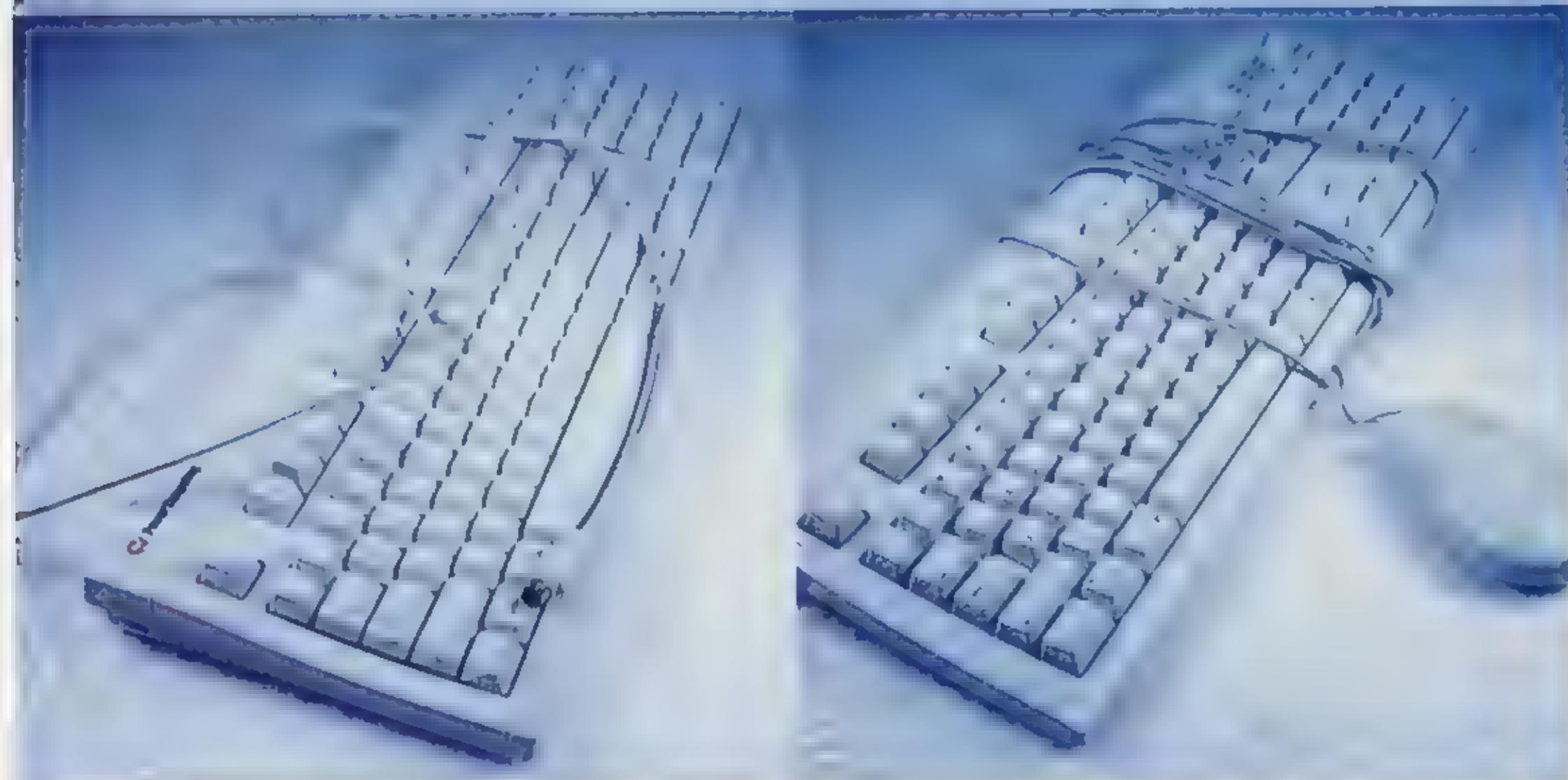
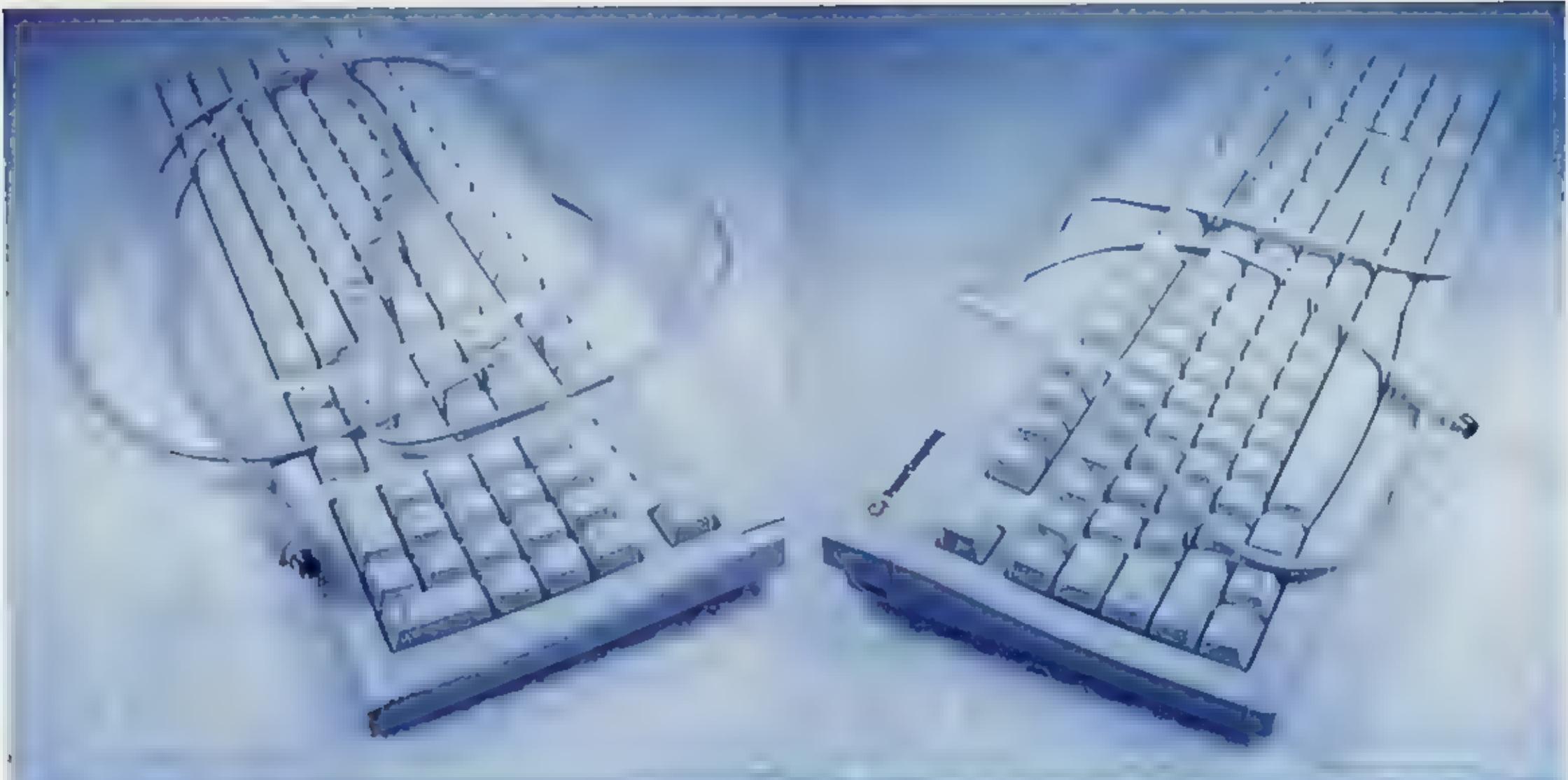








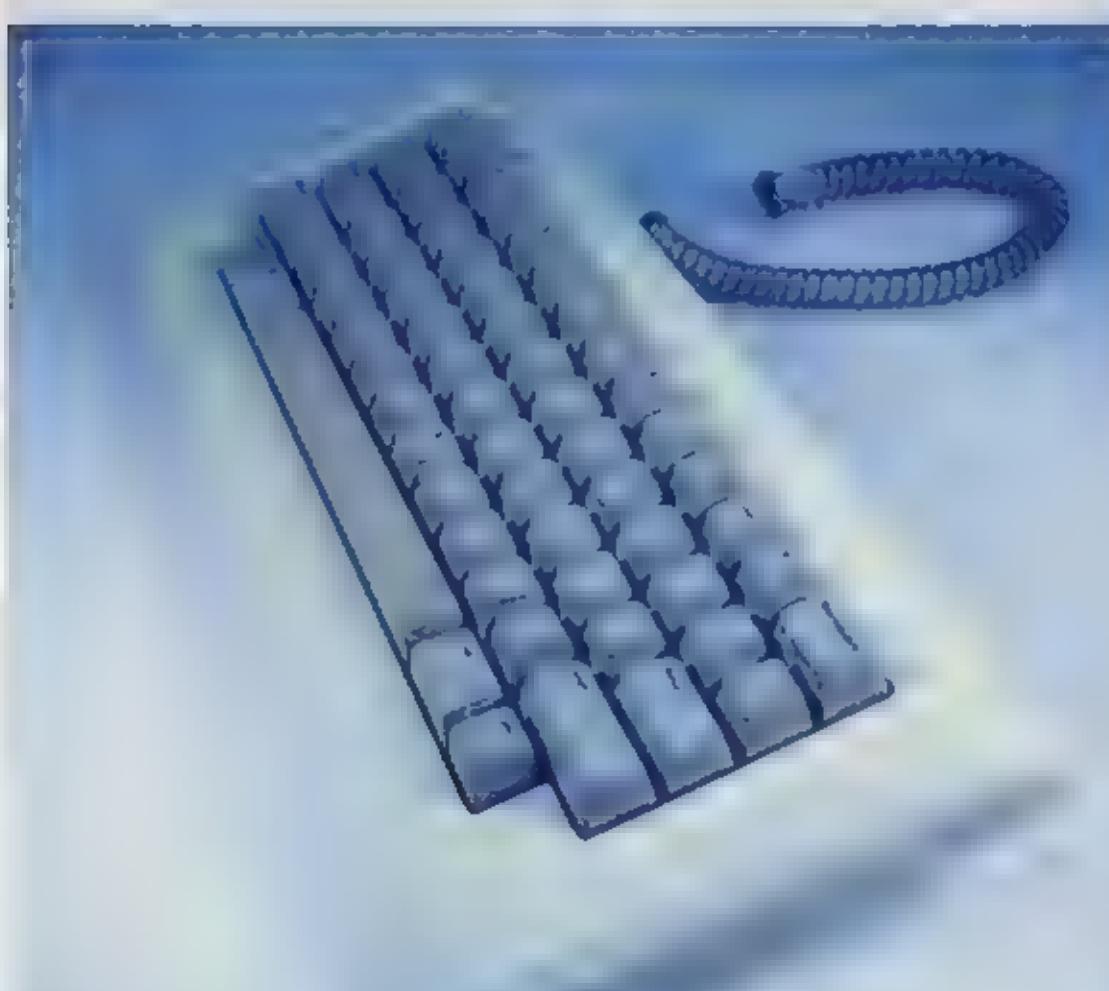


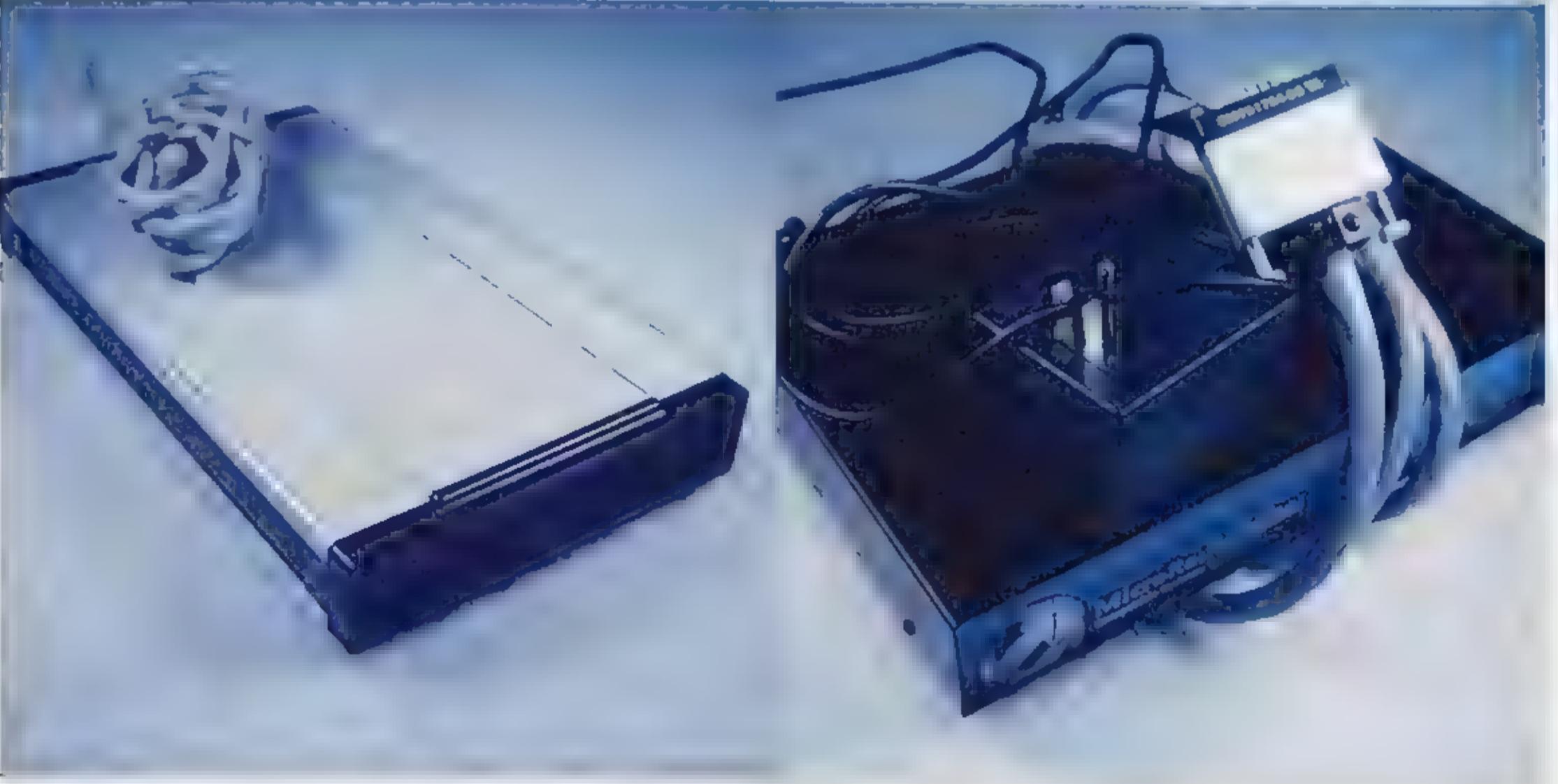


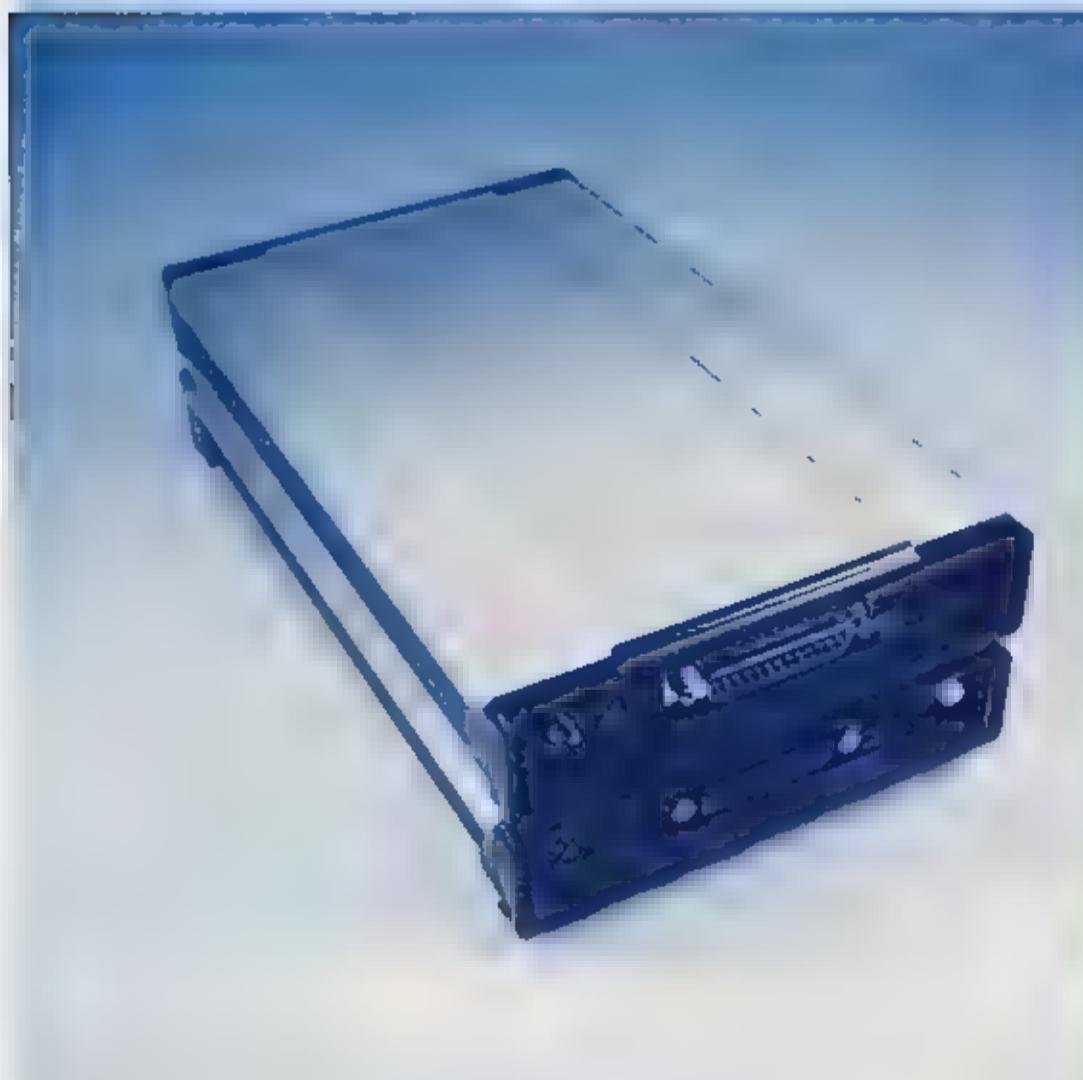
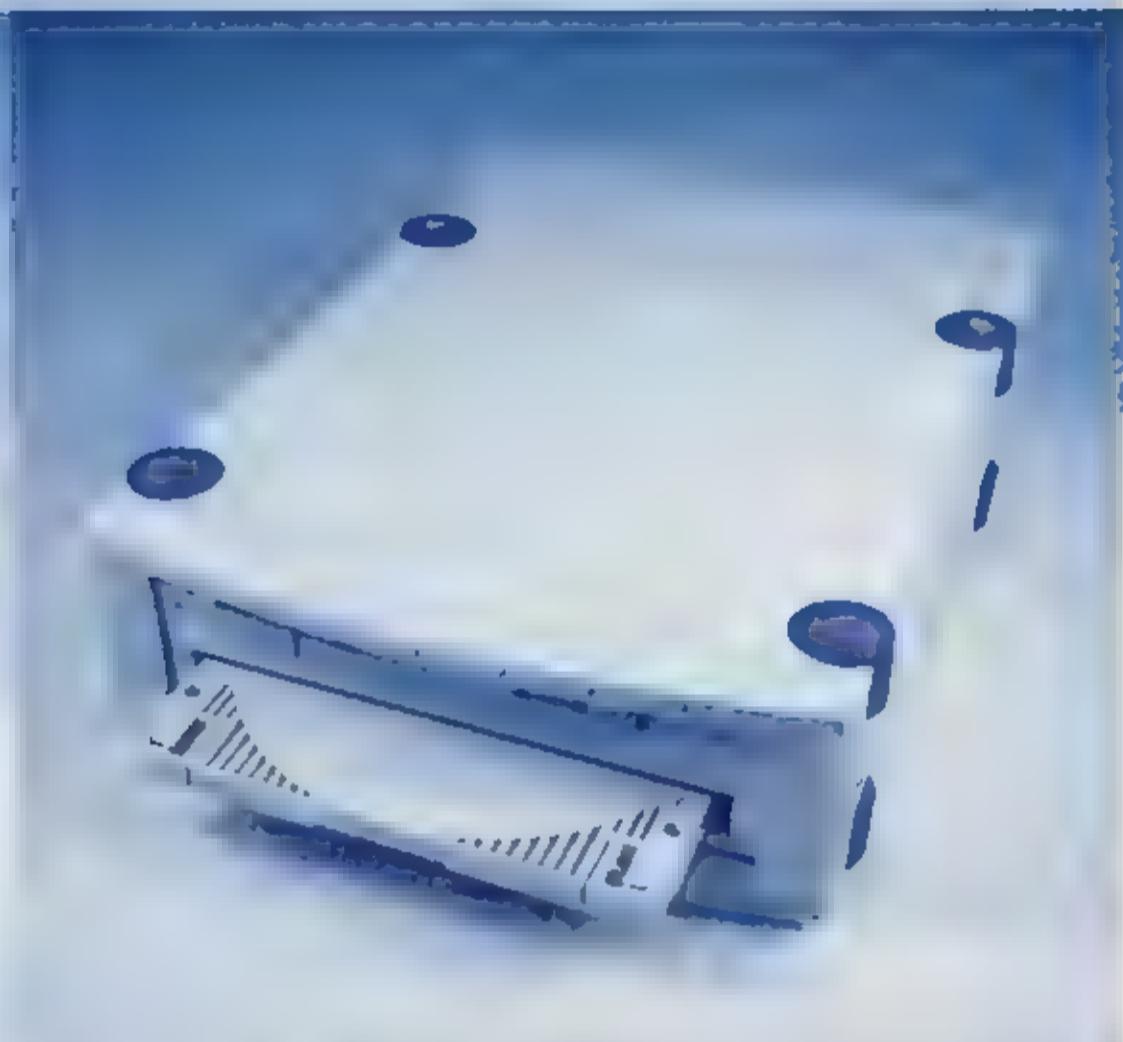












The Emigre Legacy

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I know someone who is a real stickler for recycling. She recycles her glass, paper, aluminum and cardboard. She lives in a city where most of these items are picked up by local agencies on a weekly basis. Plastic isn't picked up, so she drives to the local recycling center in town once every now and then to drop it off. When she goes out to buy groceries, she brings used paper shopping bags. She'll get 10 or 15 trips to the grocery store out of the same double bag before it falls apart. She tries not to buy products that are overpackaged. She does not read newspapers because she feels they create an unmeasurable amount of waste. Instead, she gets her news from the radio or Internet. Old clothes or clothes that don't fit anymore she takes to the Salvation Army. She carefully plans meals to avoid throwing out food. She shares a medium-sized car with her husband. She tries to walk instead of using the car, when and wherever she can. She occasionally tries to get off mailing lists to stop the barrage of catalogs arriving in the mail each day, but she found out that trying to do so often increases the number of catalogs she receives. She's working on trying to beat that scam.

Sometimes I try to imagine what this world would be like if everyone acted the way she does. Some people say that recycling and reusing are a drop in the bucket, that they don't address the real problems this world is facing. I say that these activities probably are some of the most important, because they are the simplest and easiest things everybody can do to reduce waste and limit consumption. Recycling is a great place to start caring about the environment. Best of all, if you commit to recycling, you start realizing how much you consume. If overconsumption is one of the greatest threats facing planet Earth, and I believe it is, then recycling and reusing are where you start turning the tide.

A person who grows up believing in the value of recycling and the need to limit consumption, and who understands that the Earth's resources are finite, will be a different corporate head or ad exec than the one who never cared or

thought about these issues in the first place. The problem is that in today's marketplace the former hardly stands a chance. The reason is obvious: because the public by-and-large doesn't demand responsible use of resources from industry. It's not that they don't agree with the issues; most people actually do. They just don't believe that their individual actions and demands can make a real difference anymore. They are simply overwhelmed by the onslaught of products.

And so it is in design and advertising. A few months ago, a number of advertising and design people signed and published the *First Things First* 2000 manifesto in an effort to encourage and inspire colleagues to put their creative talents to a more socially responsible use. The general response to this publication was one of skepticism. Most respondents said it is unrealistic to think that anything can be changed about today's market-driven society. I disagree again. Much can be done, and being a socially responsible designer or ad person does not mean quitting your ad agency job to work for your local ecology center. It means working at your job with an understanding that your actions affect others far beyond whether they will or will not buy your gizmo. Something as simple as considering the use of real recycled paper containing a high percentage of post-consumer waste, or to not overpackage a product, is a great way to start making a difference. Imagine all designers and ad people doing this on a regular basis - it would have a tremendously positive effect on our resources and environment.

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There are examples of this being done successfully. Take a company such as Patagonia, for instance, which makes outdoor gear. Much of their catalogs and clothing are produced using recycled and organic materials. They've built a lasting and powerful image based on the simple premise of being environmentally conscientious. It's part of their brand identity. As such, they are mavericks.

Advertising has become very shrewd at coopting society's most radical ideas to hawk product. What are at first taboos eventually become tools for targeting specific audiences. Wouldn't it be a radical idea if eco-friendly pack-

aging were coopted as a marketing strategy by large corporations? The use of recycled materials and development of recyclable and reusable packaging would, in turn, bring this awareness to the greater population - that packaging containers have material value and that they should not become trash the moment they are emptied.

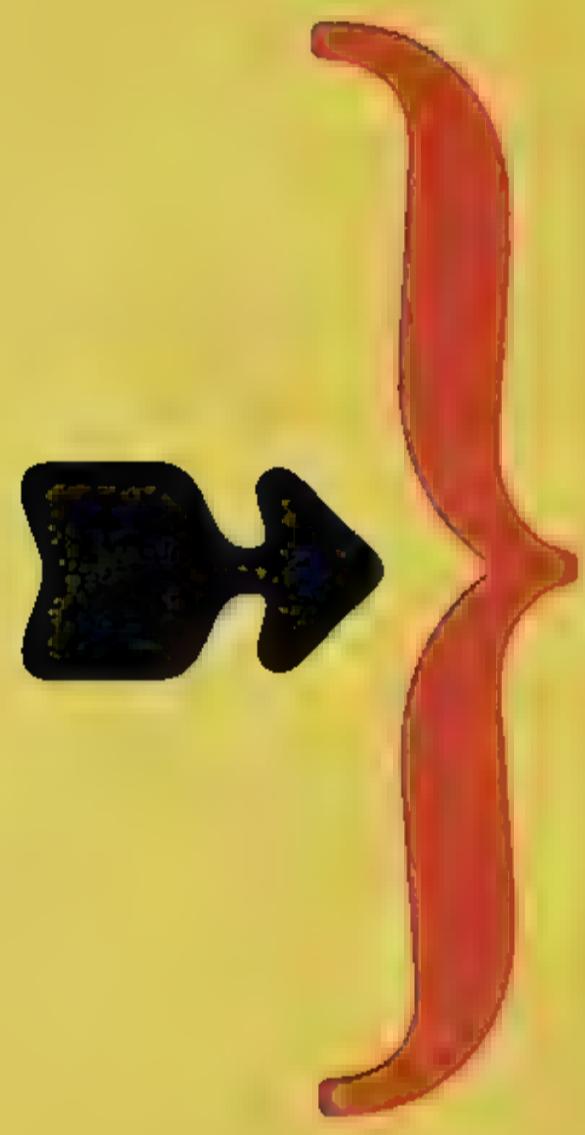
Imagine when Patagonia's model is copied and applied on a much larger scale. I predict it will catch on like wild fire. Not just because it will make everyone look smart like Patagonia, but because doing the right thing is intoxicating. Once you start caring about the environment and become aware of the positive difference that you can make as a citizen and a professional, you'll want to do more. Like the person in the beginning of this article; there's no turning back for her. It becomes a way of life. I know, because she also happens to be my wife. She inspired me to change my ways, which brings me to the idea behind this issue.

At Emigre, over the past 16 years, we have saved all our obsolete computers and other hardware. It now occupies three gigantic shelving units in our warehouse. It is a computer mortuary of sorts, collecting dust. At first we held on to outdated hardware simply because we thought it might come in handy later. And to some degree we felt a certain sentimental attachment - among the heaps is a Macintosh 128, the very first Macintosh computer. Then, as the stacks of outdated computer equipment grew, we reached a point where we simply couldn't get ourselves to throw it out, feeling guilty about filling up landfills with plastic.

As we continued adding outdated equipment at an ever-increasing pace, seeing the shelves bending under the weight of old hardware, we began to worry. We started to imagine that perhaps our true professional legacy, the things that will have the most impact, the stuff we'll pass on and that will remain for generations to come, are not the Emigre Fonts, or the issues of *Emigre* magazine, but these heaps of planned obsolescence. And that became a depressing thought.

Our situation is not unique. Most design studios, or any office for that mat-

Continued on page 58



Purification, characterization

Properties, applications

Eidetic Neo

Designed by Rodrigo Cavazos

EIDETIC NEO
REGULAR

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
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EDETIC NEO
ITALIC

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abcdefghijklmnoprstuvwxyz0123456789

EIDETIC MED
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EDERIC NEO
EDERIC NEO

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abcdefghijklmnpqrstuvwxyz0123456789

EIDETIC NEO
BLACK

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**EDICTIC NEO
OMNI**

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abcdefghijklmnopqrstuvwxyz0123456789

**EDENTIC NEO
SMALL CAPS &
FRACTIONS**

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ABCDEFGHIJKLMNOPQRSTUVWXYZ0123456789

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Eidetic Neo

EIDETIC NEO REGULAR 9/12 POINT

Typi non habent claritatem insitam; est usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt lectores legere melius quod ii legunt saepius. Claritas est etiam processus dynamicus, qui sequitur mutationem consuetudinum lectorum. Mirum est notare quam littera gothica, quam nunc putamus parum claram anteposuerit.

EIDETIC NEO ITALIC 9/12 POINT

Typi non habent claritatem insitam; est usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt lectores legere melius quod ii legunt saepius. Claritas est etiam processus dynamicus, qui sequitur mutationem consuetudinum lectorum. Mirum est notare quam littera gothica, quam nunc putamus parum claram anteposuerit..

EIDETIC NEO BOLD 9/12 POINT

Typi non habent claritatem insitam; est usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt lectores legere melius quod ii legunt saepius. Claritas est etiam processus dynamicus, qui sequitur mutationem consuetudinum lectorum. Mirum est notare quam littera gothica, quam nunc putamus parum claram anteposuerit.

EIDETIC NEO BOLD ITALIC 9/12 POINT

Typi non habent claritatem insitam; est usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt lectores legere melius quod ii legunt saepius. Claritas est etiam processus dynamicus, qui sequitur mutationem consuetudinum lectorum. Mirum est notare quam littera gothica, quam nunc putamus parum claram anteposuerit.

EIDETIC NEO BOLD BLACK 9/12 POINT

Typi non habent claritatem insitam; est usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt lectores legere melius quod ii legunt saepius. Claritas est etiam processus dynamicus, qui sequitur mutationem consuetudinum lectorum. Mirum est notare quam littera gothica, quam nunc putamus parum claram anteposuerit.

EIDETIC NEO OMNI 9/12 POINT

Typi non habent claritatem insitam; est usus Legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt Lectores Legere meLius quod ii Legunt saepius. claritas est etiam processus dynamicus, qui sequitur mutationem consuetudinum Lectorum.

EIDETIC NEO SMALL CAPS 9/12 POINT

TYPI NON HABENT CLARITATEM INSITAM; EST USUS LEGENTIS IN IIS QUI FACIT EORUM CLARITATEM. INVESTIGATIONES DEMONSTRAYERUNT LECTORES LEGERE MELIUS QUOD II LEGUNT SAEPIUS. CLARITAS EST ETIAM PROCESSUS DYNAMICUS, QUI SEQUITUR MUTATIONEM CONSUELUDINUM LECTORUM.

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4 fonts \$95

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4 fonts \$95

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8 fonts \$159

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NEW BOOKS!



UNCANNY: THE ART & DESIGN OF SHAWN WOLFE

Published by Houston

6

**Edited by Jürgen X. Albrecht, Stuart Bailey and Peter Bilak
Published by Brodje & Kaes Publishing House**

HARD SLEEPER (DREAMING OUT LOUDEST)

By Peter Maybury

Published by Emigre

1. **100% Cotton** - 100% Cotton is the most popular fabric for men's shirts. It is a natural fiber that is soft, breathable, and durable. It is also relatively inexpensive.

2. **Wool** - Wool is a natural fiber that is warm, durable, and water-resistant. It is often used in men's dress shirts, particularly in the winter.

3. **Silk** - Silk is a natural fiber that is soft, smooth, and shiny. It is often used in men's dress shirts, particularly in the summer.

4. **Satin** - Satin is a synthetic fiber that is soft, shiny, and smooth. It is often used in men's dress shirts, particularly in the summer.

5. **Spandex** - Spandex is a synthetic fiber that is stretchy and elastic. It is often used in men's dress shirts, particularly in the summer.

LIFT & SEPARATE

GRAPHIC DESIGN AND THE QUOTE UNQUOTE VERNACULAR

Edited and designed by Barbara Glaube

**Published by Princeton Architectural Press, Co-published with
the Herb Lubalin Center, The Cooper Union**

NEW BOOKS!



CUCAMONGA

By Rudy Vandervent. Published by Emigre.

\$24.95



2023-07-01 11:15:00

REMAKING HISTORY

American Center for Design Journal.

Designed and edited by Andrew Blauvelt.
This issue of the ACD Journal contains over 100 pages of articles, reviews, and news from the field of chemical design and development.

\$30.00

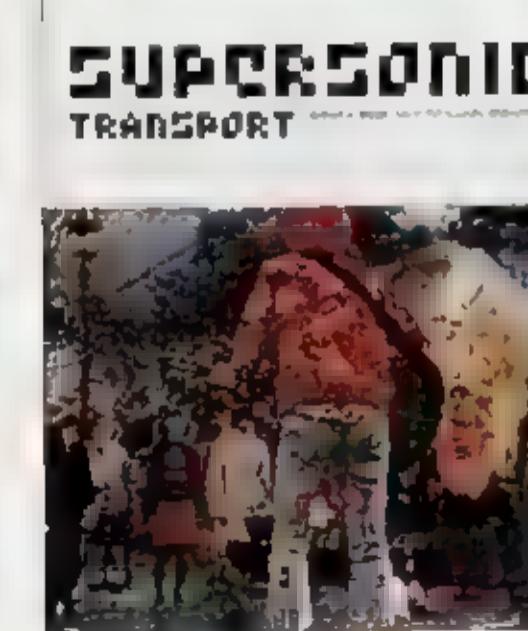


SUPERSONIC TRANSPORT

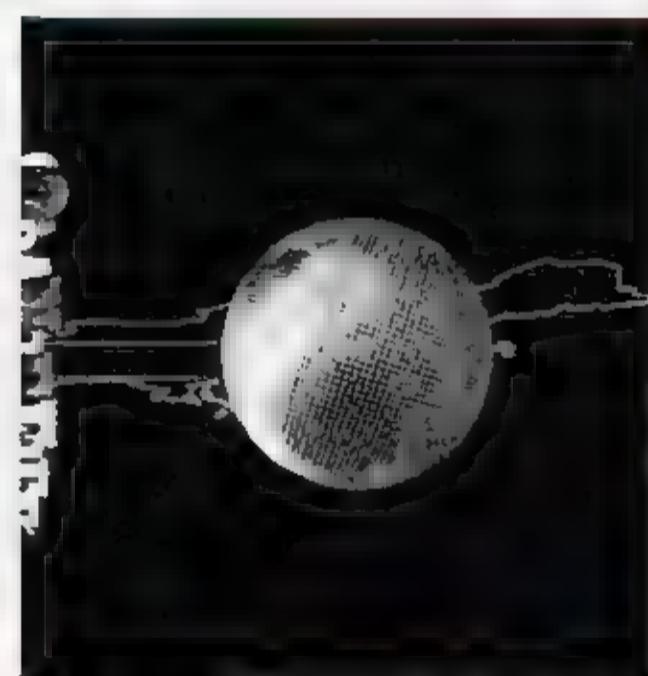
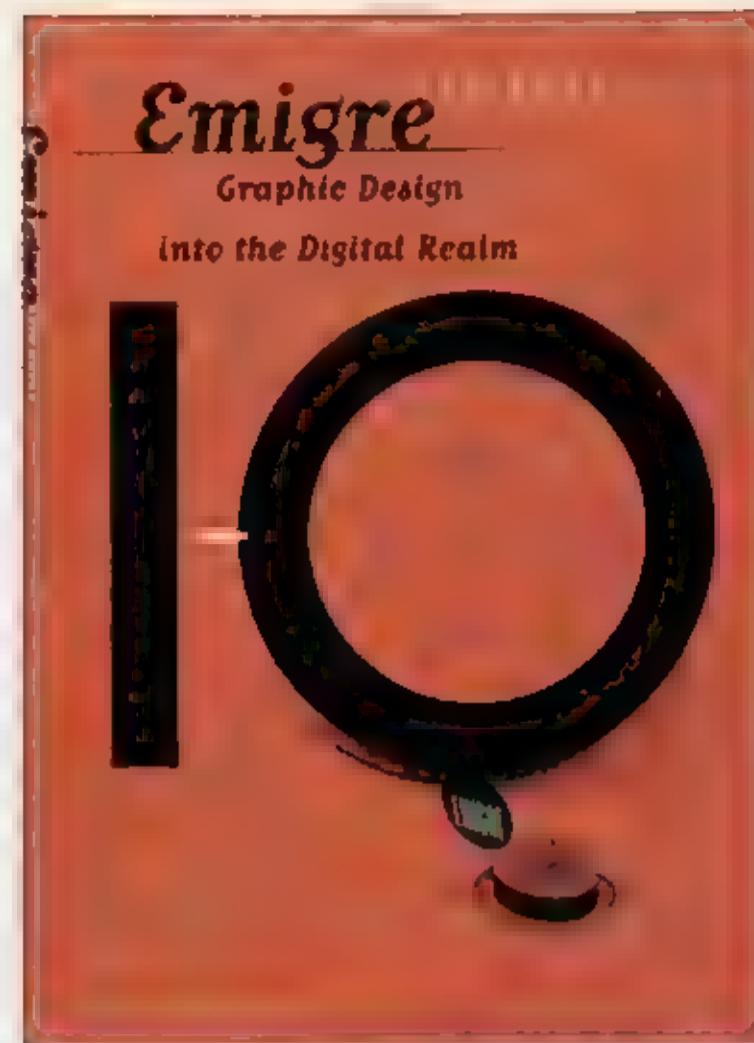
A Survey of Independent Pop Culture Magazines

Published by Charles H. Scott Gallery

\$20.00



THE CH/SEC PRODUCT CATALOG



MORE BOOKS

BY DESIGNERS FOR DESIGNERS

1. LOOKING CLOSER 2: CRITICAL WRITINGS ON GRAPHIC DESIGN

Edited by Michael Bierut, William Drenttel, Steven Heller and DK Holland. Published by Allworth Press. Co-published with the AIGA. Looking Closer 2 addresses the issues that have sparked discourse and discord over the past two years. And like the first, the second volume serves as an ad hoc textbook of graphic design criticism. Featuring commentaries, manifestos, reviews, editorials, and reportage by, among others, Robin Kross, Tibor Kalman, Ellen Lupton, Katherine McCoy, Veronique Vienne, Zuzana Licko, Rick Poynor, J. Abbott Miller, Jon Wozencraft, Ellen Shapiro and Andrew Blauvelt. 272 Pages, 6 7/8 x 10 inches, softcover \$18.95

2. EMIGRE (THE BOOK): GRAPHIC DESIGN INTO THE DIGITAL REALM

Edited and designed by Emigre. Published by Van Nostrand Reinhold. In 1984 Emigre magazine set out to explore the as-yet-untapped and uncharted possibilities of Macintosh-generated graphic design. Boldly new and different, Emigre broke rules, opened eyes and earned its creators, Rudy VanderLans and Zuzana Licko, cult status in the world of graphic design. 96 Pages, 11 x 15 inches, softcover, over 300 illustrations, with commentary from VanderLans and Licko. Essay by Mr. Keedy. Regular Edition \$24.95 (2 item shipping rate) Deluxe Edition \$50.00 (4 item shipping rate) The Deluxe Edition of the book is hand-signed by the authors and presented in a hand-made, cloth-covered slipcase. Deluxe edition also includes THE EMIGRE MUSIC SAMPLER NO. 3 CD

3. SOUL DESIGN

Works by 18 Graphic Designers. Curated and produced by Kali Nikitas. This exhibition and catalog gave designers, who are often restricted by client obligation, creative freedom and the opportunity to use their skins to communicate something rooted in their own history. Eighteen graphic designers were invited to submit one project-specific piece celebrating someone who has had a profound and meaningful effect on their life. Includes work by Alan Hora, Gail Swanlund, Jan Jancourt, Mike Kippenhan, Sara Cambridge and others, as well as essays by Arthur Redman and Rob Dewey. 40 pages, 11 x 17 inches, paperback \$18.00

4. PAUL RAND: AMERICAN MODERNIST

By Jessica Helfand. Published by William Drenttel New York. This book contains two long critical essays on Paul Rand, arguably the most celebrated American graphic designer of this century. Helfand explores Rand's particular form of modernism and his role in creating the new visual language which revolutionized American design as both an art and a business. Her book offers fresh insights into Rand's passions, interests in the European avant-garde, his seminal influence on American design education, and the enduring relevance of his work for American corporations, most notably for IBM. This is the first book on Rand since his death in 1996, and brings to light fascinating contradictions that make his legacy all the more distinctive. Designed by William Drenttel and Jeffrey Tyson. Set in Frutiger. 88 Pages, 4 5 x 7 inches, paperback in dust jacket \$12.00

5. [*****]

Four-Letter Word, or [*****], is a magazine produced, designed, authored, and published by Thirstype. "FUCK" is the second issue in a series of conceptual pop commentary that will focus on, look into, draw from, and fuck with, any and everything that captures the authors' attention. Better yet, [*****] will allow the reader to indulge in the production values and maximum rejuvenation of the self. Each edition will be limited to 1,000 copies. 32 Pages, 8 5 x 12 2/5 inches, velour softcover with embossed bunny logo \$20.00

6. PALM DESERT

The first book of photographs by Emigre magazine creator Rudy VanderLans. It is based on the music and lyrics of Los Angeles-based composer Van Dyke Parks and pays tribute to both Parks and Southern California. Somewhere between fact, fantasy and fiction, this book visualizes the environment evoked in Parks's 1968 composition "Palm Desert," and echoes his creative approach of blending classical, historical, vernacular and environmental themes. The result is a mix of fan's tribute, documentary photography, impressionism, and experimental music review. With essays by Brian Schorn and Kenneth FitzGerald. The book also includes a bonus music CD containing the original track "Palm Desert" by Van Dyke Parks, as well as three adaptations by Emigre Music recording artists Itchy Pet, Honey Barbara, and Elliott Peter Earls. Playing time 21 minutes. 96 pages, 5 5 x 8 5 inches, 75 full color and duotone photographs, cloth cover with blind emboss, case bound, with a CD attached in the back \$24.95

7. AND SHE TOLD 2 FRIENDS

Edited & designed by Kali Nikitas.

This catalog documents an exhibit held at Woman Made Gallery in Chicago, Illinois, in June 1996. And She Told 2 Friends celebrates the female network that exists within the global design community and to acknowledge the link between contributions made by women and the support and admiration that exists among them. By inviting two women to submit work and asking each one to do the same, and so on, this exhibit curated itself. Each designer chose their own submission, and provided the text accompanying their work together with their reasons for inviting their two "friends." Includes work by Barbara Glauert, Rebeca Mendez, Denise Gonzales Crisp, Ellen Lupton, Robynne Royle, Lorraine Wild and others. 44 Pages, 9 2/5 x 13 inches, softcover, perfect bound \$9.95

8. 50 QUESTIONS 50 ANSWERS

Published by 124/3.

This booklet was published on the occasion of Emigre in Istanbul. An Exhibit on of Typographic Design. Featuring a lengthy interview with Emigre's Rudy VanderLans presented in both Turkish and English. Produced and designed by Turkish designer Eren Karol. 48 pages, 5 7/8 x 7 8/8 inches, paperback in dust jacket \$12.00

9. THE GOOD LIFE [BLISS IN THE HILLS]

A Thirst production.

Written and designed by Rick Valente for the Friends of G- bert. This lush book is meant as "a mid-life celebration of turning forty-five, twenty-three years of marriage, and two years of working at home with family, and the occasional glitch in the software." The book is "starring his family and friends in the hood." 24 Pages, 18 x 12 8/8 inches, softcover, including dye-cut transparent pages. Hand-signed by the creators \$30.00

10. RUST BELT

Composed and Recorded by Orangeflux; Kristina Meyer and Matt Fey.

Rust Belt is graphic music, an expression of lyrics, harmonies and rhythms composed with type. Each of the fourteen tracks found on Rust Belt use typefaces created by Orangeflux to complement and communicate lyrical content. Instruments ranged from the classical (ink pen, letterpress, lead rubbings, and rubber stamps) to the more modern (computer, copier, scanner and laser printer). Guest artists include, Steve Gornopy, Patrick Dorey, Sam Meyer and Alen Parmelee. Limited signed and numbered edition. Only 468 copies pressed. The 24 page, visual recording is offset pressed in one color, sliped into a die-cut dust cover, and placed in a 12x12 inch letterpressed, gatefold. Also included is a 12x36 inch, 2-sided, 2-color poster \$30.00

11. LESSONS IN URBAN EDUCATION.

AN OUTDOOR PROJECT FROM SWALLOW PRESS (X2)

Published by Swallow Press (x2).

This is the original project that formed the basis for the visual created by Swallow Press (x2) for Emigre #53. Using the streets and sidewalks of Portland as their stage, art team Swallow Press (x2) strives to challenge traditional notions of art, ownership and authorship in the public sphere. Lessons in Urban Education, presented during the fall of 1999, was a city-wide campaign consisting of posters containing non-linear images and text meant to inject art into the everyday. 2000 posters were strapped to telephone poles and wall-posted throughout the Port and Metropolitan area encouraging viewers to play an active role in interpreting, decoding and understanding the six-part "story" they present. A limited number of posters remains and are available for purchase. Poster, 23 5 x 36 inches, offset printed on matte coated stock in full color on both sides, presented folded in custom designed envelope \$12.00

12. THE CULTURE OF AESTHETIC POVERTY

Published by Titanium.

Edited and designed by Kevin Grady, The Culture of Aesthetic Poverty is a collection of essays, poetry, and photographs exploring design and social responsibility. The book features contributions from architects Brenda and David Scheer, RFS Media creative director Colin Metcalf, design Hall of Famer Arnold Friedmann, psychotherapist F. Patrick Grady, and renowned comic artist R. Crumb. The book decries the lack of value placed on aesthetics in American society. "If aesthetics have any innate value," writes Metcalf, "it's as marketing tool. Designers are not to explore the leading edge of their professions. They are service doers who are to fulfill a market agenda by simply providing the expected and facilitating sales projections." 64 pages, 5 x 7 inches, softcover \$12.00

13. CHEW ON IT: NEW GENRE HYBRID LANGUAGE

Edited by Jon Jicha and Deborah Littlejohn. Designed by D. Littlejohn.

This book is the result of documentation, writing, and representation of elements within an exhibition bearing the same title at Western Carolina University in February 1999. The exhibition featured digital audio and video works by artists, designers Marion De Heves, Elliott Peter Earls, P. Scott Makela, Lourie Haycock-Makela, and Piotr Szalaski. These artists were invited because of their inherent interest in developing new connections between language, content, and culture. The publication extends this examination of language and the connections between traditional ranges of media, information, and our associations with these new technological forms. Essay by Jon Jicha and Deborah Littlejohn. Interview with Piotr Szalaski. 32 pages, 8 2/5 x 10 7/8 inches, over 100 illustrations, 36 in color, softcover \$18.00

14. EMIGRE (EXHIBITION CATALOG)

Edited and designed by Emigre. Published by Drukkerij Rosbeek bv.

In February 1998 Emigre received the Charles Nypels Award, an award which is assigned once every two years to an individual or institution that has made significant innovations in the area of typography. On the occasion of this event an exhibition of the work of Emigre was held at the Jan van Eyck Academy in Maastricht, Holland, and an accompanying catalog was published and printed by Drukkerij Rosbeek bv. The catalog which was designed and compiled by Emigre, features essays by Rick Poynor and Lorraine Wild, a selection of quotes from back issues, as well as samples of Emigre's layouts and typefaces. 72 Pages, 7 7/8 x 7 7/8 inches, softcover with flaps, perfect bound \$20.00

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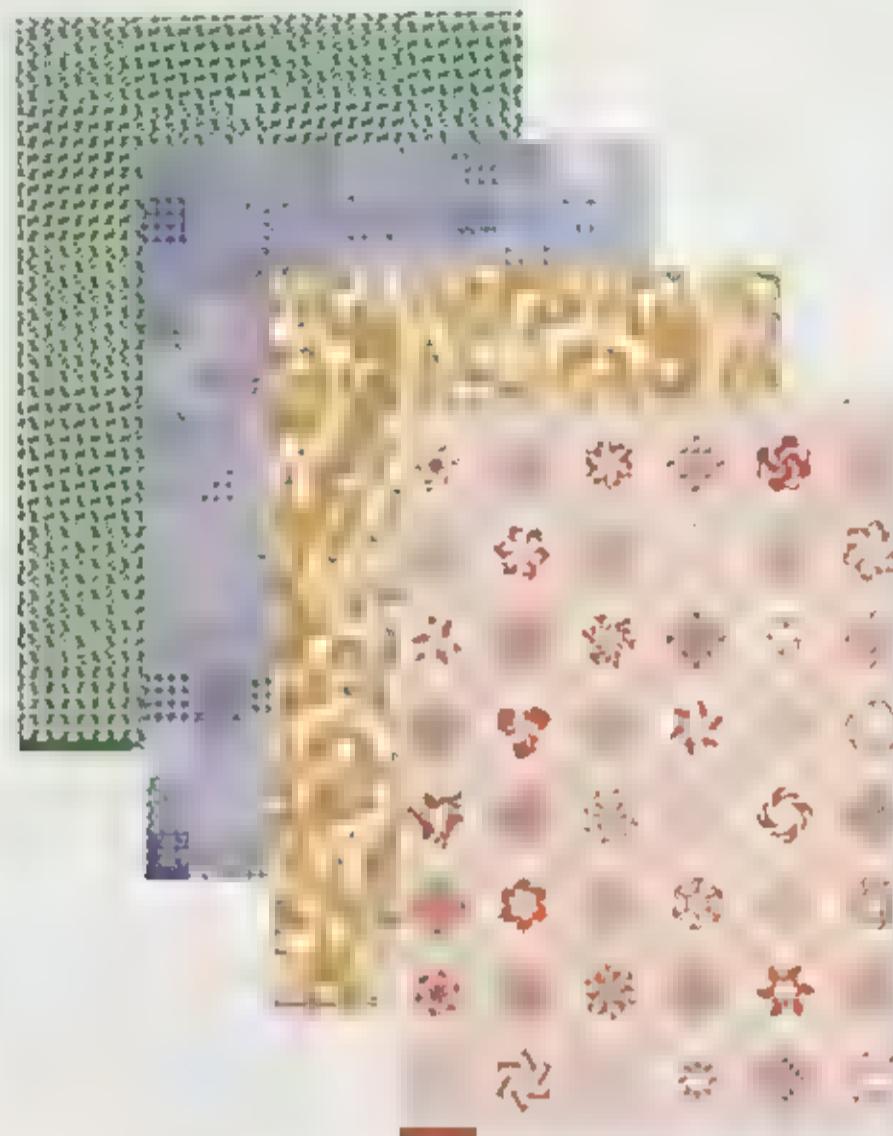
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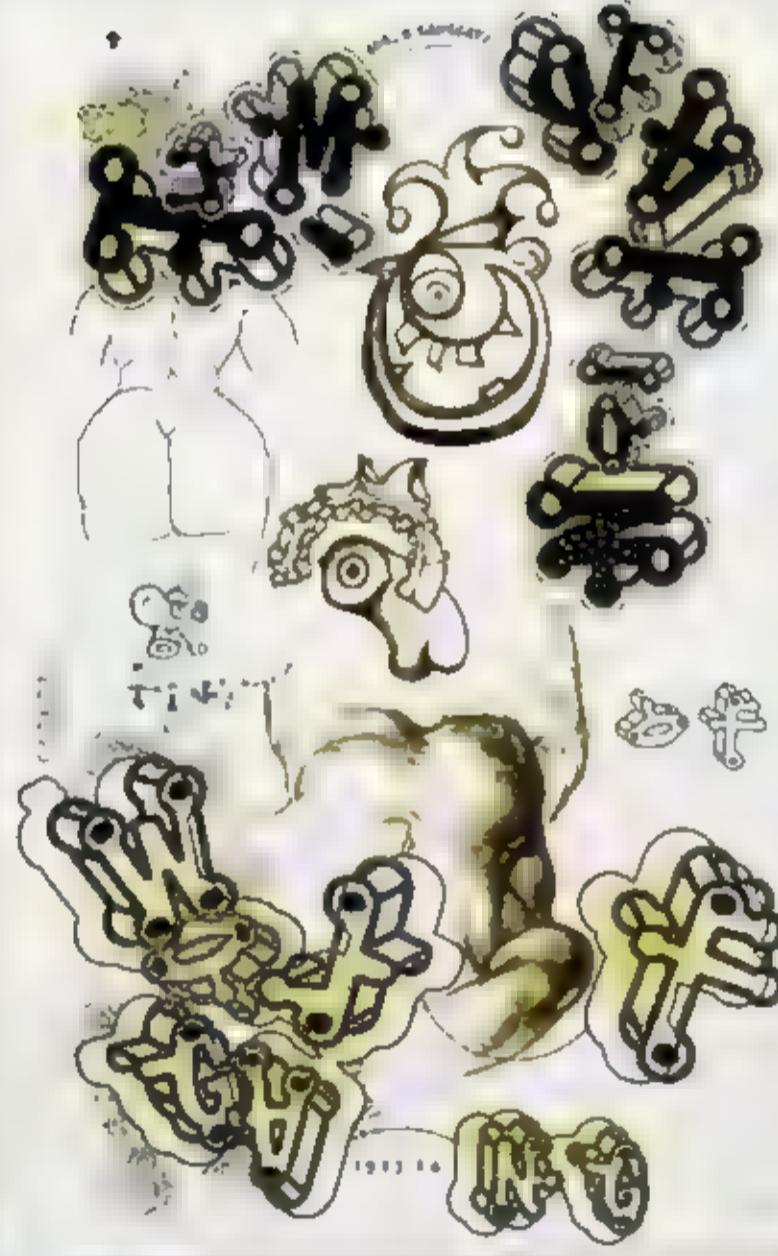
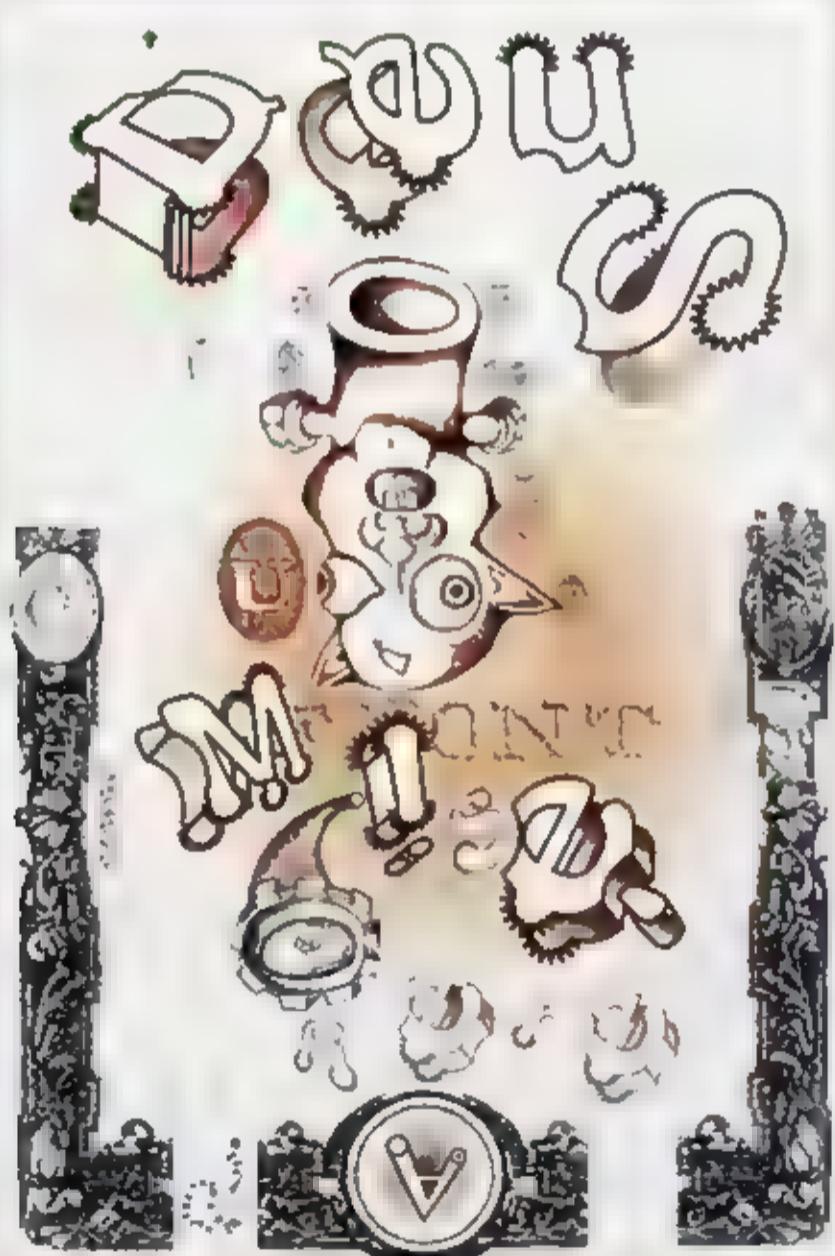


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Wow! Where did this disc come from? This doesn't sound like starter stuff, destabilizing the grid, jerking the digital clock. Mr. Makela knows how to control the machine by softening those quantized tracks." *Industrial Strength Magazine*

"AudioAfterBirth is a winning blend of industrial hip-hop, funky bass, and memorable tunes. Imagine an otherworldly mix of Nine Inch Nails, Boxy, and Cole Porter. In-your-face technology and R&B rarely sound this good together." *City Paper, Baltimore*

Complicated pulsating rhythms for the industrial head who wants to play with something hard, raw and exciting, like vibrating industrial fused electro-vocals. With a slow, digging bump and grind, this dishes out nasty stuff such as backwards tape vocals and a real tough bass kick. These dangerous musicians chop up and serve you your ears like the best of them." *Industrial Nation*

"AudioAfterBirth succeeds best at its lowest level — this a bum rocks. These songs are terrifying examples of what can happen when you allow a pair of naughty punks with a P-Funk sensibility complete access to digital sampling equipment." *Rockpool*

"Like a more hip-hop version of Captain Beefheart." *Option*

"Imagine if Trent Reznor lived in Minneapolis instead of Cleveland, was less angry, more obscure, and E&B put out his record. Got it? Meet P. Scott Makela and AudioAfterBirth's debut, *Commbine*." *Trip*

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BASEHEAD PLAY WITH TOYS

Michael Ivey's fragile melodies and quavering vocals create a quiet sadness that's never been heard in rap before, the result is one of the bleakest expressions of African-American... since Sly and the Family Stone's 'There's a Riot Goin On'." *Details*

Play With Toys sounds like it was recorded with only a fistful of dollars and a 40-ounce, rendering sad the sonic grandeur of many high-budget blowhards." *Spin*

Every once in a great while, a recording comes out of thin air, without the fanfare of hype, and simply blows our socks off. Truly the find of the year, Basehead inhabits a shadowy, damp alcove you'll want to curl up in again and again." *CMJ*

Most arresting album of '91." *Pulse*

This is hip-hop wiping the rules of identity off the chalkboard and coding up a new program. For me, that's the best part pop music can offer." *The Village Voice*

Play With Toys is a concept album that ties rock, funk, blues and honky-tonk to rap, presenting a cut-and-paste style that should make many citizens of the now formula-oriented hip-hop nation blush." *Rolling Stone*

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"Binary Race's Tom Ware produces a delightful change of electronic musical direction that makes the best features of Kraftwerk, 808 State and the like. In the best tradition of electronic art, it keeps it simple and light. You can imagine all of the comparisons individually, but please scope these

concurrently. An individual achievement that deserves attention from electronic music freaks and anyone who enjoys innovation." *Rockpool*

"This is a fine album, being at once innovative yet accessible, much like Art of Noise." *Alternative Press*

"By way of description, imagine a more accessible Negativeland with the production skills of Trevor Horn. In other words it's very danceable, tricky, smart and fun." *Alternative Press*

"A must for anyone who wants to start with 'Ready', 'Say' and the Yoko Ono mix." *It's the Art Of Noise*

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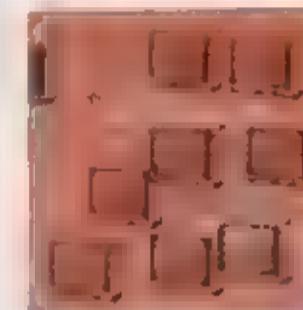
RAY CARMEN NOTHING PERSONAL

This is a refreshing taste of glimmering pop gems, seamlessly crafted, performed by an artist who obviously loves the pop form." *Gagaob*

A most welcome surprise. It's kind of nice and a welcome change of pace to see and hear somebody out there keepng power pop alive and well." *Loafing the Donkey*

"Charming poppy songs which are quite clever with delightful hooks and riffs. Actually, this is quite brilliant, and a great break." *ND Magazine*

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EVERY GOOD BOY SOCIAL GRACES

This is a very quiet album for all its many instruments, there's a well thought out atmosphere that is calm and intelligent." *The Splatter Effect*

Unlike too many musicians with a point to make, Every Good Boy puts as much, maybe more, faith in their music as in their lyrics that makes a big difference. You have to admire a band nobody's heard that writes a no-sell-out song, you end up liking them when you discover that you're singing along." *Option*

Every Good Boy deliver a packet of seemingly simple music that's complex made. In a way, you could draw comparisons all day with Every Good Boy, but the end result would look like a who's who list of progressive/avant music. It's probably best to simply say this is a one-of-a-kind or the musically adventurous. Social Graces isn't afraid to venture where others stray. Dig the new breed." *Illinois Entertainer*

Every Good Boy takes pop music, slows it down to the pace of the Twin Peaks soundtrack, and adds enough twists to each song to give this CD almost eerie feeling, almost as if Rod Serling had engineered this CD." *Alternative Press*

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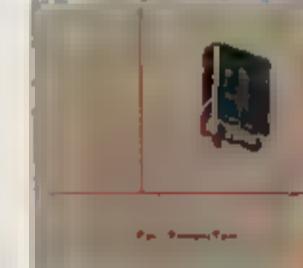


EVERY GOOD BOY BALING WIRE & BUBBLEGUM

Every Good Boy are anomalous to every decade in recent memory, but the band's frighteningly well-developed sense of style and panache with arrangements have a fearless ambition to reconciling the late-'60s chasm between punk-indie raw emotion and grander, more commercial product ones." *CMJ*

Where many a Manchester band has failed, Every Good Boy has derived a perfect archival sense of what the 70s psychedelic sound was all about. Baling Wire & Bubblegum speaks to this 70s dementia without being the east but nostalgic." *Alternative Press*

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FACT TWENTYTWO THE BIOGRAPHIC HUMM

James Towning is a mover & shaker in his genre, hopefully The Biographic Humm will cause a few more to follow. Rockpool

It's a maniacal drum track and the songs with a blatant ego behind Fact TwentyTwo's common mechanical giddy up. This release from orists." *CMJ*

Sparse, intelligent, sonic arrangements, and a suave Paddy McAloon-ish vocal caress in a post-paranoid, nuclear-free dystopia peopled with tales of shrinking men, sleepwalkers, citizens Kafka and Joe, and the most important man in the world." *Option*

Fact TwentyTwo sounds like Depeche Mode-style electropop slamming into a wall of rusty factory parts and shortwave radios." *Pulse*



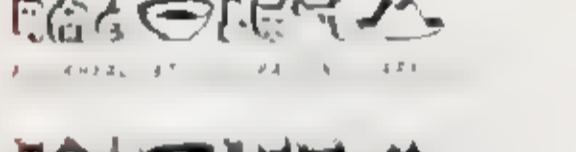
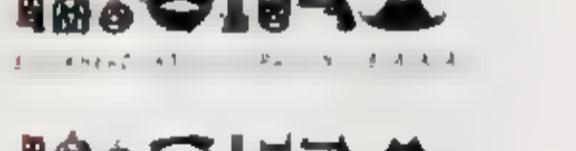
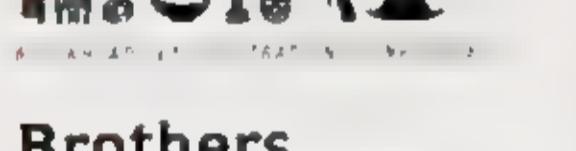
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+ express Sat. delivery, afternoon	\$ 29.00	+\$ 1.00

FOREIGN SHIPPING	FONTS/MUSIC	1ST ITEM	EACH ADD'L ITEM
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Canada - economy 2-5 wks	\$ 07.00	\$ 09.00	+\$ 2.00
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\$ America - express only	\$ 28.00	\$ 36.00	+\$ 3.00
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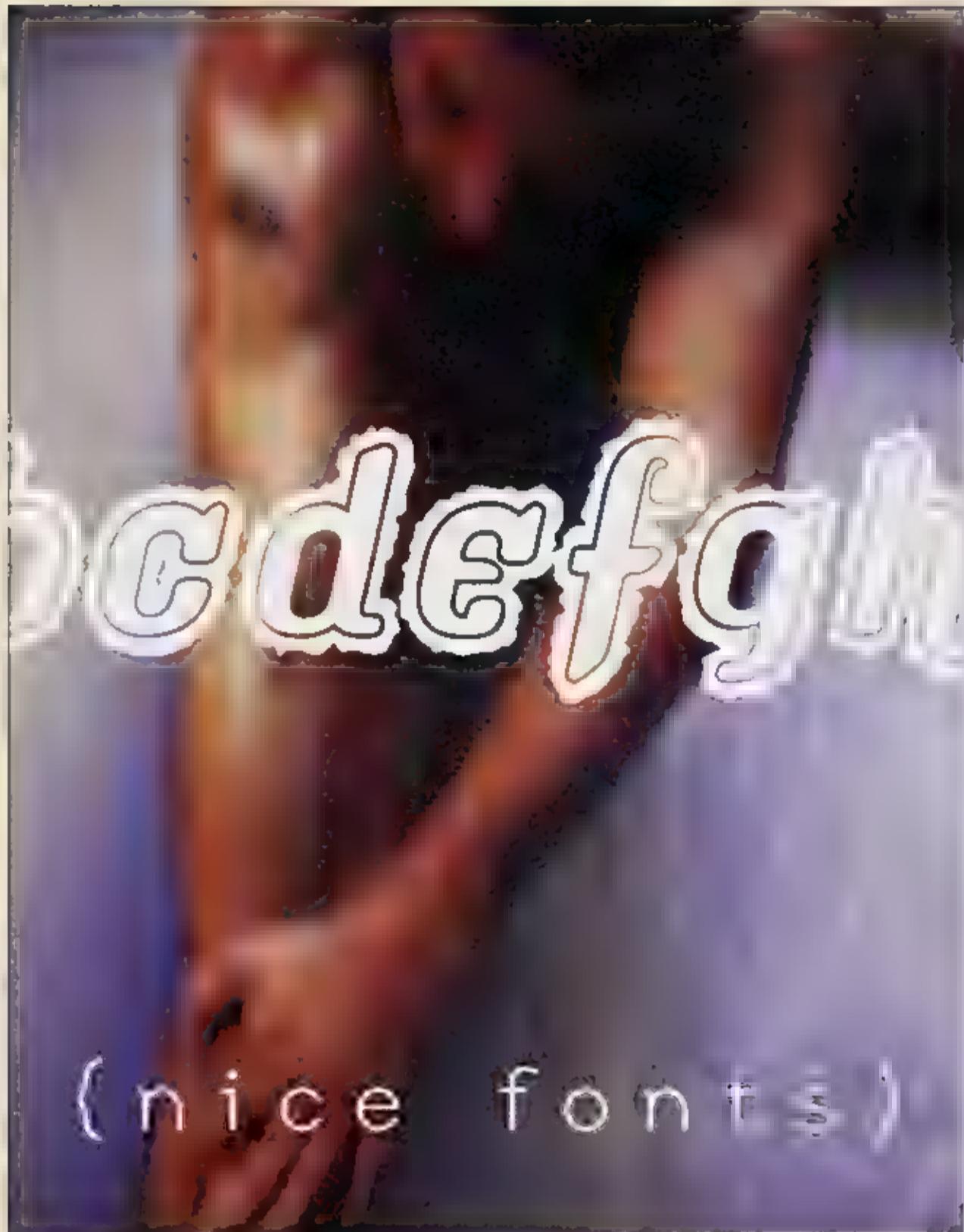
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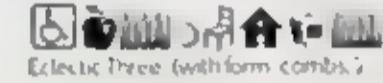
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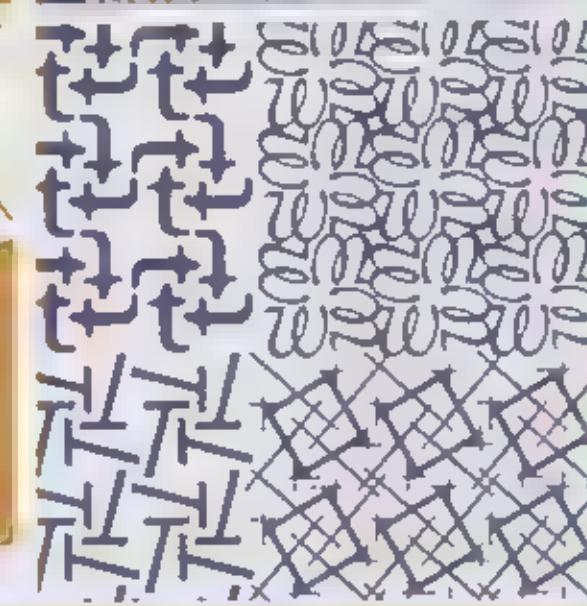
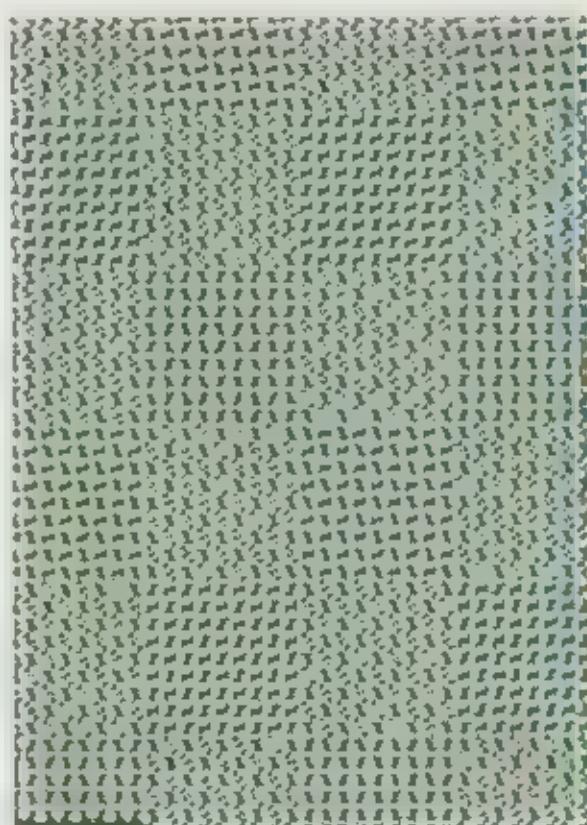
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</

INTRODUCING

EIDETIC NEO

DESIGNED BY

Rodrigo Cavazos

A family of eight typefaces

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Introduction

I DREW *EIDETIC* AS A WAY of coming to terms with traditional typography (certain aspects of it, anyway) that I'd learned to hate as a production artist, burnishing tool in hand, in the 1980s. I'd initially intended to meet classicism halfway, but the exploration proved to be too compelling and I quickly crossed that line, and then many others.

The design itself was born in 1996 under what I consider ideal circumstances: scratched out on grid paper with an old mechanical pencil, from the passenger seat of a parked car (somewhere near 20th and Valencia, in this case). The original sketch was considerably more eccentric - a sign of its times - with a mixed serif treatment, and quirky bits throughout. Much of this evaporated during the development that followed, and ultimately I spun off a sans serif variant that allowed me to really focus on functionality and cohesiveness.

I self-published the design as *Eidetic Serif* in February 1998; then in the spring/summer of 2000, in collaboration with Zuzana Licko, I rebuilt the five base fonts, and added the *Black*, *Omni*, and *Fractions*. Though visually similar to the previous edition, *Eidetic Neo* represents a magnitude of improvement - from point structure through to hinting.

Eidetic, the adjective, refers to a mental image of overwhelming vividness or clarity. As such, I can safely say that the name does not apply to the experience of developing *Eidetic*, as this is more of an iterative blur for me. Certainly, there are memorable milestones and revelations along the way, but the name is mostly dedicated to those signature letterforms that link the original vision of the design to this final incarnation.

Rodrigo Cavazos

Eidetic Neo

Regular

Eidetic Neo

Italic

Eidetic Neo

Bold

Eidetic Neo

Bold Italic

Eidetic Neo

Black

Eidetic neo

Oblique

EIDETIC NEO

*Small Caps
& Fractions*

For full character set showing see Product Catalog section B

†

Eidetic Neo Regular

A B C D E F G H I J K L M N
 O P Q R S T U V W X Y Z
 a b c d e f g h i j k l m n o p q
 r s t u v w x y z
 0 1 2 3 4 5 6 7 8 9

†

TYPI NON HABENT CLARITATEM INSITAM; est usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt lectores legere melius quod ii legunt saepius. Claritas est etiam processus dynamicus, qui sequitur mutationem consuetudinum lectorum. Mirum est notare quam littera gothica, quam nunc putamus parum claram anteposuerit.

TYPI NON HABENT CLARITATEM INSITAM; est usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt lectores legere melius quod ii legunt saepius. Claritas est etiam processus dynamicus, qui sequitur mutationem consuetudinum lectorum. Mirum est notare quam littera gothica, quam nunc putamus parum claram anteposuerit.

TYPI NON HABENT CLARITATEM INSITAM; est usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt lectores legere melius quod ii legunt saepius.

Eidetic Neo Italic

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q
r s t u v w x y z
0 1 2 3 4 5 6 7 8 9

†

TYPI NON HABENT CLARITATEM INSITAM; est usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt lectores legere melius quod ii legunt saepius. Claritas est etiam processus dynamicus, qui sequitur mutationem consuetudinum lectorum. Mirum est notare quam littera gothica, quam nunc putamus parum claram anteposuerit.

TYPI NON HABENT CLARITATEM INSITAM; est usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt lectores legere melius quod ii legunt saepius. Claritas est etiam processus dynamicus, qui sequitur mutationem consuetudinum lectorum. Mirum est notare quam littera gothica, quam nunc putamus parum claram anteposuerit.

TYPI NON HABENT CLARITATEM INSITAM; est usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt lectores legere melius quod ii legunt saepius.

Eidetic Neo Bold

A B C D E F G H I J K L M N
 O P Q R S T U V W X Y Z
 a b c d e f g h i j k l m n o p q
 r s t u v w x y z
 0 1 2 3 4 5 6 7 8 9

†

TYPI NON HABENT CLARITATEM INSITAM; est usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt lectores legere melius quod ii legunt saepius. Claritas est etiam processus dynamicus, qui sequitur mutationem consuetudinum lectorum. Mirum est notare quam littera gothica, quam nunc putamus parum claram anteposuerit.

TYPI NON HABENT CLARITATEM INSITAM; est usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt lectores legere melius quod ii legunt saepius. Claritas est etiam processus dynamicus, qui sequitur mutationem consuetudinum lectorum. Mirum est notare quam littera gothica, quam nunc putamus parum claram anteposuerit.

TYPI NON HABENT CLARITATEM INSITAM;
est usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt lectores legere melius quod ii legunt saepius.

Eidetic Neo Bold Italic

**A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z**
*a b c d e f g h i j k l m n o p q
r s t u v w x y z*
0 1 2 3 4 5 6 7 8 9

†

9/12 pt
TYPI NON HABENT CLARITATEM INSITAM; est usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt lectores legere melius quod ii legunt saepius. Claritas est etiam processus dynamicus, qui sequitur mutationem consuetudinum lectorum. Mirum est notare quam littera gothica, quam nunc putamus parum claram anteposuerit.

12/16 pt
TYPI NON HABENT CLARITATEM INSITAM; est usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt lectores legere melius quod ii legunt saepius. Claritas est etiam processus dynamicus, qui sequitur mutationem consuetudinum lectorum. Mirum est notare quam littera gothica, quam nunc putamus parum claram anteposuerit.

18/20 pt
TYPI NON HABENT CLARITATEM INSITAM; est usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt lectores legere melius quod ii legunt saepius.

Eidetic Neo Black

A B C D E F G H I J K L M N
 O P Q R S T U V W X Y Z
 a b c d e f g h i j k l m n o p q
 r s t u v w x y z
 0 1 2 3 4 5 6 7 8 9

†

TYPI NON HABENT CLARITATEM INSITAM; est usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt lectores legere melius quod ii legunt saepius. Claritas est etiam processus dynamicus, qui sequitur mutationem consuetudinum lectorum. Mirum est notare quam littera gothica, quam nunc putamus parum claram anteposuerit.

TYPI NON HABENT CLARITATEM INSITAM; est usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt lectores legere melius quod ii legunt saepius. Claritas est etiam processus dynamicus, qui sequitur mutationem consuetudinum lectorum. Mirum est notare quam littera gothica, quam nunc putamus parum claram anteposuerit.

TYPI NON HABENT CLARITATEM INSITAM;
est usus legentis in iis qui facit eorum claritatem.
Investigationes demonstraverunt lectores legere
melius quod ii legunt saepius.

Eidetic Neo Omni

A B C D E F G H I J K L M N
 O P Q R S T U V W X Y Z
 a b c d e f g h i j k l m n
 o p q r s t u v w x y z
 0 1 2 3 4 5 6 7 8 9

†

TYPI NON HABENT CLARITATEM INSITAM; est usus Legentis in iis qui facit eorum claritatem. investigationes demonstraverunt Lectores Legere melius quod ii Legunt saepius. claritas est etiam processus dynamicus, qui sequitur mutationem consuetudinum Lectorum. mirum est notare quam littera gothica, quam nunc putamus parum claram anteposuerit.

TYPI NON HABENT CLARITATEM INSITAM; est usus Legentis in iis qui facit eorum claritatem. investigationes demonstraverunt Lectores Legere melius quod ii Legunt saepius. claritas est etiam processus dynamicus, qui sequitur mutationem consuetudinum Lectorum. mirum est notare quam littera gothica, quam nunc putamus parum claram anteposuerit.

TYPI NON HABENT CLARITATEM INSITAM; est usus Legentis in iis qui facit eorum claritatem. investigationes demonstraverunt Lectores Legere melius quod.

Eidetic Neo Small Caps & Fractions

A B C D E F G H I J K L M N
 O P Q R S T U V W X Y Z
 A B C D E F G H I J K L M N O
 P Q R S T U V W X Y Z
 0 1 2 3 4 5 6 7 8 9

$\frac{1}{4}$ $\frac{1}{2}$ $\frac{3}{4}$ $\frac{1}{8}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{7}{8}$ $\frac{1}{3}$ $\frac{2}{3}$

†

TYPI NON HABENT CLARITATEM INSITAM; EST USUS LEGENTIS IN IIS QUI FACIT EORUM CLARITATEM INVESTIGATIONES DEMONSTRAVERUNT LECTORES LEGERE MELIUS QUOD II LEGUNT SAEPIUS. CLARITAS EST ETIAM PROCESSUS DYNAMICUS, QUI SEQUITUR MUTATIONEM CONSUETUDINUM LECTORUM. MIRUM EST NOTARE QUAM LITTERA GOTICA, QUAM NUNC PUTAMUS PARUM CLARAM ANTEPOSUERIT.

TYPI NON HABENT CLARITATEM INSITAM; EST USUS LEGENTIS IN IIS QUI FACIT EORUM CLARITATEM. INVESTIGATIONES DEMONSTRAVERUNT LECTORES LEGERE MELIUS QUOD II LEGUNT SAEPIUS. CLARITAS EST ETIAM PROCESSUS DYNAMICUS, QUI SEQUITUR MUTATIONEM CONSUETUDINUM LECTORUM. MIRUM EST NOTARE QUAM LITTERA GOTICA, QUAM NUNC PUTAMUS PARUM CLARAM ANTEPOSUERIT.

TYPI NON HABENT CLARITATEM INSITAM; EST USUS LEGENTIS IN IIS QUI FACIT EORUM CLARITATEM. INVESTIGATIONES DEMONSTRAVERUNT LECTORES LEGERE MELIUS QUOD II LEGUNT SAEPIUS.

16 18 pt

9 12 pt

12 16 pt

18 20 pt

THE READERS RESPOND

†

Dear *Emigre*.

"*Emigre* is the only truly progressive and pluralistic graphic design magazine that is a locus for a decentralized discourse on design. It is an international meeting place for people interested in exploring and expanding the borders of design practice and theory. The only prerequisite is an interest in new design and an open mind... *Emigre* is documenting where graphic design is going. And it's going to be interesting."

— TAKEN FROM *Emigre* (*The Book*)

I am a long-time reader of *Emigre* Magazine, the earliest issue that I still own and proudly display in my studio is issue #12. The above quote pretty much epitomizes everything that I've loved about *Emigre*. I have completely understood and welcomed the many changes that *Emigre* has gone through over the years and it really is unfortunate that the first letter that I have decided to write you is negative in tone.

I recently renewed my subscription to *Emigre*, after a bit of an hiatus, and the first issue that I've received in the mail is No. 55. I don't get it. Two "articles," lots of advertising, and a catalog of products for me to invest more of my money.

Thank you *Emigre*, for sending me a waste of perfectly good stock, and masturbating in my mailbox. I just can't wait to see what my subscription will bring me next.

TODD BARSANTI

ELEMENO DESIGN, TORONTO, ON

†

Dear *Emigre*.

I remember almost to the day and the hour: fall of 1985, after 10 pm, in my student-studio at art school. A painter chap I had recently met plunked a cassette tape in my hand (veins?) and said it "should interest me." It was *Trout Mask Replica* with a few songs from *Mirror Man* on the end to fill side two.

I listened to this tape and thought "Great, someone has finally got this music thing right." Thinking I had discovered a new band, I searched out my new best friend to get more info. He educated me about the fact that the band that recorded *Trout Mask Replica* had not existed for maybe 15 years, and I was bewildered to tears. How? Why? As you have confirmed:

... I. C. D. ...

Your book *Cucamonga* gives some solace on my condition. It is a welcome document that most people who get it may not get, but such is the condition.

My smile is stuck,

TONY

INTERNET

†

Dear *Emigre*,

Many people have been discussing the "new and improved" *First Things First* manifesto for over a year now and I'm glad we have. And maybe we are tired of hearing anything else about it. Yes, it is good. No, it is bad. Revolution. Evolution. Yes, live less materialistically. No, I must eat. Maybe we're tired because everything seems so "fringe" (including the manifesto)? Is there an accessible, non-threatening, middle of the road "action-step" so people could do nothing but agree upon it?

So why do we do what we do, this graphic design, advertising, communication? Why does anybody do what they do? A great deal of what we do is to please ourselves. We design types enjoy what we do because it can fulfill our outlet for creativity. Then there's the money. We need a job so we can pay for the necessities. But we wouldn't do what we do if we didn't find it at least fulfilling in some other way than fulfilling materialistic needs.

Could there be a reason based on selflessness?

Some designers create things creatively, enjoyably, and most importantly get paid for it. And if it means throwing out morals, so be it. In the end they look back and say, "Look at what I've done!" If everything they have done was for the purpose of self (to get paid and have a creative outlet), well, good for them. THEY are truly GREAT, especially since THEY think so. They have lived their working lives solely to please themselves. Is this TRULY how we want to be?

The *First Things First* manifesto says to take responsibility for your work. Do something not JUST for yourself but for someone else. Take a risk. Sacrifice. Selflessness.

The manifesto does not mean that anyone doing work for "The Man" is bad and is completely selfish. Everyone does something self-LESS. Whether it is donating money for a cause or holding a door for a stranger. We do something. I don't believe the manifesto was created to make you feel guilty, but to make you THINK critically.

Perhaps what you should get out of the *First Things First* manifesto is that we are already doing selfless acts anyway, why not do a selfless act with what you do 80% of your lifetime?

This does not mean to ONLY be selfless if you don't want to. It means to be selfless sometimes. Whatever YOU feel you can handle, whether it is specing a 100% post-consumer waste paper, taking on a non-profit client for little or no pay, or questioning the client's morals. Do SOMETHING.

So maybe we shouldn't get too bogged down by the verbiage of the *First Things First* manifesto or take it too literally. Take what you can get out of it that is selfless to you and THINK about it, selflessly. THEN we'll see where to go next.

EIYO KATAGIRI

INTERNET

†

MORE >

Dear Emigre.

I'm very much tempted to reply to Michael Rock's letter published in your READERS RESPOND section (*Emigre* 54), but unfortunately I'm too busy right now. Suffice to say that the final paragraph of his letter is simply ridiculous. We live in a totalitarian bureaucracy, a democracy of false desires. Faced with the Market's dictatorial freedom, we are only granted the right to be mere spectators. Advertising people are the image-makers of these present-day democracies of false desires, the main architects of the *Society of the Spectacle* in which we live. The world is not a dichotomy.

But I've always preferred black and white to this gray patina through which the supporters of the "disappearance of ideologies" (that is, ultimately, the triumph of ultra-liberalism and savage capitalism) have "condemned" us to see everything. Everything isn't inherently "Good" or "Bad" these days. Every imbecility has the right to a custom-made philosophy for the ignorant "petit bourgeois," even advertising.

Actually, according to Michael Rock, "Audiences actually can enjoy advertisements, even manipulative ones, often finding them more entertaining than the surrounding content." (What audiences? The 80% of the population whose main function is, according to Noam Chomsky, "to follow orders and not think, and not pay attention to anything except sports or astrology or the supermarket tabloid headlines"? Or the remaining 20% who have to be "deeply indoctrinated, because they're supposed to play some role in the way economic and political and cultural life goes on"?)

Rock finally asks "Imagine if all writers took a pledge to be meaningful or thoughtful or kind?" (not a bad idea *per se*, though...). What if we were inundated by so many "bad" books (and in the same, suffocating and coercive way) as we are by so many crappy advertisements? Will Michael Rock then be tempted to react in a different way?

Well, as you can see, I finally found the time to do what I didn't think I could...

All the best,

FABRIZIO GILARDINO

INTERNET

*Dear Emigre.*

I'm happily using Solex. One of my first favorite typefaces was Alternate Gothic and I had a helluva time finding it in type shops, so I often photostatted specimens to cut and paste - Solex indeed has more of a personality. Please pass along my admiration to Ms Licko.

MOLLY RENDA

INTERNET

*Dear Emigre.*

I think you should turn issue 54 into a traveling exhibition. It is an excellent survey of what is really happening these days in design. Much of the work you've shown in this issue usually gets overlooked

by the annuals, which is a mystery to me - but perhaps the boundary between design and personal expression is a bit too definitive for most designers.

Sincerely,

CHARLES WILKIN

INTERNET

*Dear Emigre.*

What a beautiful issue (*Emigre* 54)! First and foremost, the cover stopped me in my tracks - definitely one of the nicest I've seen on your mag in quite some time. But most importantly, the article was a fascinating examination of what design does and should accomplish, and its true inspiration. I have not read any text that so thoroughly captivated my attention since my first reading of Marshall McLuhan's "The Medium is the Message." As a fine artist who has worked in the world of gallery design and has had experience with curating, as well as a graphic designer who has struggled with the nature of my field, this analogy was a revelation, it was the thought that was floating in my mind but could not be expressed concisely enough as to be intelligible. Thank you for yet another issue to be cherished and read endlessly. My faith in your fine company is again fortified.

A DEVOTED CUSTOMER

INTERNET

*Dear Emigre.*

Does no one look at line breaks in your magazine? Check out the last line on page 61 and the first line on page 62 (*Emigre* 54). That should not happen, even on the same page, but on a turn page it isn't forgivable.

Best regards, and, exceptions noted, I like the magazine very much.

JIM RICHARDS

INTERNET

*Dear Kids.*

I needed a font from your catalog recently as a client had specified one of yours. As a result, I am now on your mailing list. Your fonts are attractive, well done and reasonably priced. Today I received your magazine (*Emigre* 54).

My first impression was one of "What in the world is this?" I attempted to make sense of the pages of pictures where mimes were holding what appeared to be samples of printed matter. I paged further and found the catalog so I began to understand what I was holding. I paged further to the letters to the editor, squinted my poor old eyes through my bifocals, and managed to read one or two of the letters. Finding them somewhat enjoyable, I turned to the front and the explanation of the mimes and their work.

Sorry children, one major design flaw stands between me and your magazine. **LEGIBILITY.** Yes, legibility. The small, sans serif font used

is painful to read. The incipient headache caused me to stop midsentence and abandon the article. I teach a college class called "Graphics for Technical Writers" and have also taught customized classes on desktop publishing. One of my messages for these classes is "Design that stands between the message and the audience is bad design." No matter how cool, how postmodern, how up-to-date you find the design, no matter how very with-it your perceived audience (whom I think you believe to be the current Y-Generation) finds it, if it is difficult to read, your message is lost.

I realize that the latest trend among the "trendy" is to use the small, slender sans serif for all text. It reminds me of grunge fonts of two years ago, a fad. Again, I maintain, that if your design makes your message difficult to comprehend, decipher, or even distinguish, you have failed. A magazine, an advertisement, a flyer under your windshield wiper – all have one thing in common: they are means of communication. If your design prevents that communication, you have failed.

I am not going to fill out the form and subscribe, but I am going to save the magazine as an example for my classes. This magazine does not communicate.

PAT GIBSON

INTERNET



Dear Emigre.

These are exciting, weird times. There are shifts happening, the familiar rumblings of people rediscovering and recommitting to ideals. In the design/advertising world, I see those rumblings in the many positive and thoughtful reactions to *First Things First* 2000 and my thoughts on revising the ad industry's code of ethics. It seems many people are getting suspicious of the promises of consumer culture, curious as to what exactly the point is of all our work, wondering what to do next.

Organizations as conservative as the United Nations are sponsoring audaciously-titled conferences such as "Advertising for a Better World: Towards a Communications Strategy for Sustainable Consumption." Stuffy publications like *Adweek*, *Business Week* and *Ad Age* are examining the "consumer rebellion" and the less and less hidden costs of a consumer economy. Stuff is happening.

A few die-hard modernists remain, many with impressive debating skills, but even the most cogent argument will not erase the ennui so many are feeling in response to the consumer culture we are living/creating. The critics and cynics can rationalize inaction, but deep down many of us know that we can do better.

That letter from the bitter guy in Rome (*Emigre* #54) was correct in one respect: I certainly don't have many original thoughts. Thankfully, in this arena, ideas are not judged on originality. Rather, our challenge is to continue to build the momentum, support and inspire each other and see what ideas we can come up with collectively. That's exactly how every worthwhile movement – women's rights, abolition, civil rights, gay rights – has operated.

The task at hand isn't for any single individual to craft a bullet-proof plan to lead us out of the abyss. I believe the challenge is for everyone with ears, a brain and a voice to continue to raise awareness and ask questions: What are the pros and cons of a consumer economy? How can the relationship between consumer and corporation be less exploitative and more healthy, equitable? As creatives, are we bystanders in this process or active participants? What obligation do we have to society? Should we limit what we work on? What unites us? What is valuable to us? What is worth losing a job over? How do we best use our creativity? Can we make a life of advertising/design resonate within us in a deep, meaningful way? How?

I'll be the first to admit that my thinking, and maybe the thinking of many involved in the area of sustainability, is a bit idealistic and maybe naive. I believe this is a process. The ideas will mature and maybe even develop wisdom as we test them in the real world.

I'm writing this to encourage and remind myself as much as anyone: This is worthwhile work, regardless of where it leads. The issues are complex, improvements in our industry will not come immediately or without sacrifice, and I doubt any of us are holding our breath for any utopian consumer paradise, but I believe this: examining what we do and how it affects the world will help us as individuals make the sort of informed choices that help us sleep a little better at night and give us greater meaning in our work. And if enough of us do that, who knows?

Thanks to *Emigre* for keeping the discussion going.

Sincerely,

JELLY HELM

INTERNET

Vent, Respond, Comment, Criticize...

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ter, generates the same kind of hardware waste at a steady pace. Fortunately, there are always people finding ways to balance out the shortsightedness of others. While the computer industry continues to produce and market new equipment at an ever-increasing rate without much regard for the environment, others have invented ways to soften the blow that “progress” inflicts upon planet Earth. Over the past years, computer recycling centers have sprouted all over, providing a necessary service in a waste-based society. These organizations recycle, refurbish or upgrade donated computer hardware and software and redistribute these items to disadvantaged individuals, nonprofit organizations, schools, libraries, and developing countries.

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Following is a comprehensive list of such recycling centers compiled by Anne Bubnic. This list is not a license to consume more. It's a call to recycle, instead of simply discard, what you already have consumed, which is only one part of the solution to save this planet. The other part is to consume less, and for manufacturers to become as radically inventive in manufacturing as in marketing their products by using eco-friendly and reusable materials, and for us consumers to encourage and demand this.

Organizations that facilitate the donation of used computer hardware.

To learn more about each organization, please visit the Parents Educators Publishers website at:
<http://www.microweb.com/pepsite/index.html>

National

ALAMEDA COUNTY COMPUTER RESOURCE CENTER
Contact: *James Burgett*
5725 International Blvd., Bldg. D
Oakland, CA 94621
(510) 434-1325

COMPUTERS FOR LEARNING
Washington, D.C.
(888) 362-7870 (1-5 pm EST)

EAST WEST EDUCATION DEVELOPMENT FOUNDATION
Contact: *Wayne D. King / Stephen Farrell*
East-West Education Development Foundation
504 Dudley Street
Roxbury, MA 02119
(617) 442-7448 phone
(617) 442-7228 fax

EDUCATIONAL INSTITUTIONS PARTNERSHIP PROGRAM
(U.S. Dept of Defense)
Contact: *Defense Information Systems Agency*
701 S. Courthouse Road
Arlington, VA 22204-2199

FLOPPIES FOR KIDDIES RECYCLED DISK PROJECT
Contact: *Carol Blake*
4060 Highway 59
Mandeville, LA 70471
(504) 898-2158, (504) 892-8535

GIFTS IN KIND AMERICA
Contact: *Veronica Connolly*
700 North Fairfax Street, Ste. 300
Alexandria, VA 22314
(703) 836-2121 ext. 41 phone
(703) 549-1481 fax

NATIONAL CRISTINA FOUNDATION
Contact: *Yvette Martin*
18 Harbor Drive
Stamford, Conn 06902
(203) 967 8000, (800) 274-7846 phone
(203) 406-9725 fax

NATIONAL EDUCATION TECHNOLOGY INITIATIVE
Contact: *Jay Allen Samit*
P.O. Box 55303
Sherman Oaks, CA 91413
(818) 780-3344

NON-PROFIT COMPUTING, INC.
Contact: *John L. German*
40 Wall Street, Suite 2124
New York, NY 10005-1301
(212) 759-2368

Arizona

ANOTHER BYTE, INC
Contact: *Charlie Dibella*
Scottsdale, AZ 85601

California

ADAPTIVE COMPUTER EMPOWERMENT SERVICES
Contact: *Bud Sayles*
1290 Cushman Ave.
San Diego, CA 92110-3903
(619) 275-5028 phone
(619) 275-6381 fax

ALAMEDA COUNTY COMPUTER RESOURCE CENTER
Contact: *James Burgett*
5725 International Blvd., Bldg. D
Oakland, CA 94621
(510) 434-1325

BMUG COMPUTER PLACEMENT PROJECT
Contact: *Colleen Miller*
1442A Walnut Street #62
Berkeley, CA 94709
(510) 549-2684 x210

COMPUTER RECYCLING CORP
Contact: *Mark Hoaa*
2971 Mead Avenue
Santa Clara, CA 95051
(408) 327-1800 phone
(408) 327-1801 fax

COMPUTER RECYCLING PROJECT, INC
Contact: *Richard Blackston*
479 Bartlett Street
San Francisco, CA 94110
(415) 342-2244

COMPUTERS AND YOU
GLIDE MEMORIAL CHURCH
330 Ellis Street Rm 610
San Francisco, CA 94102
(415) 674-6150 phone
(415) 922-0756 fax

DETWILER FOUNDATION
Computers for Schools Program
Contact: *Tanya Haney*
470 Nautilus Street, Suite 300
La Jolla, CA 92037
(800) 939-6000, (619) 456 9045 phone
(619) 456 9918 fax

GOODWILL INDUSTRIES OF ORANGE COUNTY
Contact: *Nancy Quarles*
(714) 547-6301

GOODWILL INDUSTRIES OF REDWOOD EMPIRE
651 Yolanda Ave.
Santa Rosa, CA 95404
(800) 400-2720, (707) 523-0550

KIDSOURCE ONLINE
1066 Kelly Drive Ste 113
San Jose, CA 95129
(408) 253-0246 phone
(408) 253-7391 fax

KOMPUTERS 4 KIDS
(714) 990-7827
(714) 529-2137

NEW LIFE COMPUTER FOUNDATION
24026 Gilmore Street
West Hills, CA 91307
(818) 348-9264 phone
(818) 348-9261 fax

NONPROFIT SERVICES
Contact: *James Chao*
Nonprofit Services
1605 63rd Street
Emeryville, CA 94608
(510) 658-4760

OAKLAND TECHNOLOGY EXCHANGE
Contact: *Bruce Buckelew or Oliver Ewing*
4351 Broadway
Oakland, CA 94611
(510) 428-2493 phone
(510) 547-0884 fax

PROJECT YES (YOUTH EMPLOYMENT SKILLS)
Contact: *Eric W. Gray*
Columbia Park Boys & Girls Club
450 Guerrero Street
San Francisco, CA 94110
(415) 861-8232

SHELTER HILL COMPUTER LEARNING CENTER
Contact: *Nicolas Relinias*
Shelter Hill Apartments
Mill Valley, CA
(415) 383-1577

SMART VALLEY, INC
Contact: *Pete Sinclair*
2520 Mission College Boulevard, Ste 202
Santa Clara, CA 95054
(408) 562-7707 phone
(408) 562-7677 fax

Colorado

COMPUTER EQUAL START EDUCATIONAL PROGRAM
Contact: *Daryl Hunt*
Grand Junction, CO
(970) 243-4647, (970) 243-6654

COMPUTERS FOR COMMUNITY
Contact: *William Whitelock*
10255 E. 25th Ave. Unit 1
Aurora CO 80010
(720) 859-0325

GLOBAL TECHNOLOGIES FOUNDATION
Contact: *Phil Friedman*
Box 4861
Boulder, CO 80306
(303) 440-1155

Connecticut

COMPUTERS 4 KIDS
Contact: *John Gallante*
20 Tuttle Place
Middletown, CT 06457
(860) 635-5460 phone
(860) 635-4920 fax

NATIONAL CRISTINA FOUNDATION
Contact: *Yvette Martin*
591 West Putnam Avenue
Greenwich, CT 06830
(203) 622-6000, (800) 274-7846 phone
(203) 622-6270 fax

Delaware

GOODWILL INDUSTRIES OF DELAWARE
Computer Recycling Center
300 East Lea Boulevard
Wilmington, DE
(302) 761-4646 phone
(302) 761-4649 fax

District of Columbia

DAVIS MEMORIAL GOODWILL INDUSTRIES BARGAIN BYTES
Contact: *Hal Gangnath*
2200 South Dakota Avenue, NE
Wash DC 20018
(202) 636-4225 ext. 1245

Florida

ALACHUA RECYCLING PROGRAM
Contact: *Joel Bridges*
2603 NW 13th Street #315
Gainesville, FL 32609

COMPUTERS FOR THE DISABLED
Contact: *Dr. David Rosky*
Charles Babbage Memorial Foundation
Box 16-1443
Miami FL 33116-1443
(305) 274-0099 phone
(305) 271-8904 fax

Georgia

COMPUTERS FOR FAMILIES
Contact: *Mark Stott*
285 Dove Drive
Hephzibah, GA 30815
(706) 592-5299, (404) 978-2610 phone
(877) 599-7813 fax

FREE BYTES NP, INC.
Contact: *Charlie Shufeldt*
PO. Box 550371
Atlanta, GA 30355-0371
(404) 364-2136

Computer Recycling Centers (CONTINUED)

GEORGIA TOOLS FOR LIFE / REBOOT
Contact: Carolyn Phillips
c/o Friends of Disabled Adults
4900 Lewis Road
Stone Mountain, GA 30083
(404) 657-3057 phone
(404) 657-3086 fax

OGLETHORPE MALL ECO PROGRAM
"Take A Byte Out of Litter"
7408 Abercorn St
Savannah, GA
(912) 354-7038

Illinois

ARGONNE COMPUTER RECYCLING PROGRAM
Contact: Tim Carothers
9700 S. Cass Avenue
Argonne, IL 60439
(630) 252-2786

COMPUTERS FOR SCHOOLS
Contact: Chris Holinger
3642 N. Springfield Ave.
Chicago, IL 60618-4029
(800) 939-6000, (773) 583-7575 phone
(773) 583-7585 fax

EDUCATIONAL ASSISTANCE, LIMITED
Contact: Claudia Mancini
P.O. Box 3021
Glen Ellyn, IL 60138
(630) 690-0010 phone
(630) 690-0565 fax

Indiana

BUDDY UP WITH EDUCATION
Contact: Marlene Schick
Central Indiana Educational Service Center
6321 La Pas Trail
Indianapolis, IN 46268
(317) 387-7104

BUDDY SYSTEM PROJECT
Contact: Mary Jo Erdberg
Corporation for Educational Technology
(800) 53 BUDDY

HOMELESS HARDWARE
Contact: Everett Lumpkin
10604 E. St Rd. 18
Galveston, IN 46932

Iowa

R.O.C.K. (RECYCLE OLD COMPUTERS KINDLY)
Contact: John Edwards
Resource Center/Old Neveln School
400 Southwest School Street
Ankeny, Iowa 50021
(515) 965-5616

Kansas

SURPLUS EXCHANGE OF WICHITA
Contact: Glenda Shively
121 N. Mead
Wichita, Kansas 67202
(316) 267-2553

Kentucky

COMPUTER RECYCLING PROJECT
THE COMPUTER PLACE
Contact: Bud Stuber
The Computer Place
(606) 878-0900

Louisiana

LOUISIANA DEPT OF ENVIRONMENTAL QUALITY & WASTE REDUCTION/RECYCLING
State Dept of Louisiana,
Dept of Environmental Quality
Contact: John Rogers
PO Box 82178
Baton Rouge, LA 70884-2178
(504) 765-0249 phone
(504) 765-0299 fax

Maryland

COMPUTERS FOR TEACHERS
Contact: Matt MacIntire
Capital PC Users Group
Rockville, MD
(301) 762 9372

COMPUTER RECLAMATION, INC
Contact: Michael Wiggins
912 Thayer Avenue, Suite 210
Silver Spring, MD 20910-4570
(301) 495-0280

LAZARUS FOUNDATION
Contact: Don Bard or Larry Medoff
10378 Eclipse Way
Columbia, MD 21044
(410) 740-0735 phone/fax

THE PHOENIX PROJECT
Contact: Art Silvergate
8623 Spruce Run Court
Ellicott City, MD 21043
(410) 750-2435, (301) 731-9062

Massachusetts

FAST WEST EDUCATION DEVELOPMENT FOUNDATION
Contact: Wayne D. King / Stephen Farrell
504 Dudley Street
Roxbury, MA 02119
(617) 442-7448 phone
(617) 442-7228 fax

MINDSHARE COLLABORATIVE
Contact: Charles Thompson
P.O. BOX 35389
Brighton, MA 02135
(617) 787-7870 phone
(617) 787-1636 fax

TECHCHANGE
TECHNOLOGY FOR SOCIAL CHANGE
Contact: Aram Falaifi
1151 Massachusetts Avenue
Cambridge, MA 02138
(617) 783-1668

VIRTUALLY WIRED EDUCATIONAL FOUNDATION
Contact: Coralee Whitcomb
55 Temple Place
Boston, MA 02111
(617) 542 5555

Michigan

TELECITY USA COMPUTER RECYCLING
Contact: Dave Clark
960 King Highway
Kalamazoo, MI 49001
342-7377, 342-9619

THINK DETROIT COMPUTER RECYCLING
Contact: Michael Tenhulach
1419 West Warren
Detroit, MI 48208
(313) 833-1600 phone
(313) 833-1616 fax

Minnesota

COMPUTERS FOR SCHOOLS
Refurbishing Program
970 Pickett Street North
Bayport, MN 55003-1490
(651) 779-2816 phone
(651) 351-3606 fax

DRAGNet COMPUTER RECYCLING
Contact: Gordon Gillesby
840 12th Avenue, N.E.
Minneapolis, MN 55413-1537
(612) 378-9796 phone
(612) 378-9794 fax

Missouri

THE SURPLUS EXCHANGE
Contact: Rick Goring
1107 Hickory
Kansas City, MO 64101
(816) 472-0444 phone
(816) 472-8105 fax

Nevada

CLARK COUNTY PUBLIC EDUCATION FOUNDATION
Computers For Kids
Contact: Judy Steele
2832 East Flamingo Road
Las Vegas, NV 89121
(702) 799-1042

New Hampshire

COMMUNITY COMPUTER EXCHANGE
Contact: Stephen Pereira
46 Stowell Road
Bedford, NH 03110-4715
(603) 472-4049

New Jersey

FAMILY FRIENDLY COMPUTING PROGRAM
Contact: Karen G. Schneider
c/o Patterson Education Fund
Patterson, New Jersey
(201) 881-8914

SHARE THE TECHNOLOGY PROJECT
Contact: Barry Cranmer
(609) 234-6156

UNITED WAY OF NORTH ESSEX COMPUTER RECYCLING PROJECT
Contact: Joan Flach
(973) 746-4040

New York

COMPUTERS FOR CHILDREN
P.O. Box 76
Buffalo, NY 14201-0076
(716) 843-8880 phone
(716) 843-8883 fax

DISABLE HOTLINE
(718) 439-0257, (718) 642-9786

LINC COALITION
(EARNING & INFORMATION NETWORKING
VIA COMMUNITY TELECOMMUNICATING)
Contact: P. Kenneth Komoski
The Hamlet Green Ste 3
103 West Mantauk Highway
Hampton Bays, NY 11946
(516) 728-9100 phone
(516) 728-9228 fax
For PC Donations,
Contact: Paul Foldes
(703) 751-0656

NON-PROFIT COMPUTING, INC
Contact: John L. German
40 Wall Street, Suite 2124
New York, NY 10005-1301
(212) 759-2368

OPERATION CROSSROADS AFRICA, INC.
Contact: LaVerne Brown
475 Riverside Drive
New York, NY 10115-0050
(212) 870-2106 phone
(212) 870-2055 fax

North Carolina

EXPLORNET COMPUTER RECYCLING
Contact: Chris O'Shields
4909 Windy Hill Drive
Raleigh, North Carolina 27609
(919) 878-0540

RECYCLED EQUIPMENT ASSISTANCE PROGRAM
Contact: Dana Scroggs/Jim Parhamovich
Charlotte Institute of Rehabilitation
(704) 344-7335

Ohio

COMPUTER OWNERSHIP FOR NEIGHBORS
c/o Stockyard Area Development Assn.
6209 Storer Avenue
Cleveland, OH 44102
(216) 631-1270 (phone)

DAYTON MICROCOMPUTER ASSOCIATION
Contact: Brother Ben Zalewski
301 Valley Street
Dayton, OH 45404
(513) 229-3657
(513) 222-5222 (TRC)

ELECTRONIC RESOURCE EXCHANGE PROJECT
Contact: Sue Guel
1985 Osage Street
Gahanna, OH 44224-3503
(330) 686-6570

M U S I C
Computer Recycling Center
Contact: Leslie Jennings
1633 Broadway Avenue
Lorain, OH 44052
(216) 244-5604 phone
(216) 244-5606 fax

NORMANDY HIGH SCHOOL
COMPUTER RECYCLING PROJECT
Contact: Deborah Kennedy
2500 West Pleasant Valley Rd
Parma, OH 44134

NORTH COAST COMPUTER RECYCLING
Contact: Frederick J. Lluy
27431 Farrington Avenue
Euclid, OH 44123
(216) 791-6720

OHIO TECHNOLOGY ACCESS PROJECT
Drop Off Site: 119 Valley Street
Dayton OH 45404
(937) 222-2755

COMPUTERS FOR KIDS
Contact: Patricia and Michael Noble
735 Cambridge Avenue
Youngstown, OH
(330) 783-9384

Oregon

OREGON PUBLIC NETWORKING
P.O. Box 1914
Eugene, OR 97440
(503) 448-9637

THE STRUT ALLIANCE
(STUDENTS REPAIRING USED TECHNOLOGY)
Contact: Greg Sampson
5825 NE Ray Circle
Hillsboro, OR 97123
(888) 990-7500
(503) 690-1410, (503) 690-1673 phone
(503) 614-1281 fax

Pennsylvania

CARNEGIE MELLON
COMPUTER RECYCLING CENTER
Cyert Hall, Rm A-75
Pittsburgh, PA
(412) 268-7801

GOODWILL COMPUTER RECYCLING CENTER
Contact: Lisa Campbell
2600 East Carson St.
Pittsburgh, PA 15203
(412) 481-9005 ext. 353 phone
(412) 481-9371 fax

LIBERTYNET
Contact: Chris Higgins
3624 Market Street
Philadelphia, PA 19104
(215) 387-6440 phone
(215) 382-2333 fax

UNIVERSITY CITY HIGH SCHOOL
Contact: Anne Urevick
Computer Servicing Technology
3601 Filbert Street (at 36th)
Philadelphia, PA 19104
Philadelphia Area Computer Society (PACS)
(215) 387-5379

SHARE THE TECHNOLOGY
Contact: Barry Cranmer
(609) 234-6156

SCROUNGE
(STUDENT COMPUTER RECYCLING TO OFFER
UNDERREPRESENTED GROUPS IN EDUCATION)
Contact: Geraldine Russell
Pennsylvania State University
101 South Frear Lab
University Park, PA 16802
(814) 863-7688

South Carolina

COMPUTER RE USE NETWORK
Contact: John A. Schweikart
PO Box 1078
Hollywood, SC 29449
(803) 889-8247

Tennessee

JERICHO ROAD
COOPERATIVE COMPUTER MINISTRY
Contact: Nathan Hill or Richard Cook
4511 Violet Cave
Memphis, TN 38122
(901) 763-3886

Texas

COMPUTER RECYCLING FOR EDUCATION
& COMMUNITY ENHANCING RESOURCES
Contact: Louis Orozco, Jr.
P.O. Box 792504
San Antonio, TX 78279-2504
(210) 675-1810 phone
(210) 341-1572 fax

DALLAS COMPUTER LITERACY PROGRAM
Contact: George David
4208 University Blvd
Dallas, TX 75205
(214) 746-4888 phone
(214) 746-4889 fax

GOODWILL COMPUTER WORKS
Contact: Jamie
8701-A Research Blvd
Austin, TX 78758
(512) 835-8839 phone
(512) 835-8926 fax

HISTORICAL COMPUTER SOCIETY
Contact: David Greenhush
10928 Ted Williams Place
El Paso, TX 79934

WFB CLUBS OF AMERICA
700 Rocky River Road
Austin, TX 78746
(512) 485-7850 phone
(512) 328-9107 fax

Utah

UTAH DIVISION OF GENERAL SERVICES
Surplus Property Program
522 South 700 West
Salt Lake City, UT 84104
(801) 533-4016 fax

Vermont

ASSISTIVE TECHNOLOGY RECYCLING PROJECT
RECYCLE NORTH
Contact: Scott Buckingham
266 Pine Street
Burlington, VT 05402
(802) 658-4143 phone
(802) 658-0543 fax

Virginia

AUTOMATION RESOURCES INFORMATION
CENTER / EDUCATIONAL INSTITUTIONS
PARTNERSHIP PROGRAM
(U.S. Dept of Defense)
Contact: Sharon Sellers or Gina Meehan
Defense Information Systems Agency
701 S. Courthouse Road
Arlington, VA 22204-2199
(703) 696-1904 phone
(703) 696-9207 fax

GIFTS IN KIND AMERICA

Contact: Veronica Connelly
700 North Fairfax Street, Ste. 300
Alexandria, VA 22314
(703) 836-2121 ext. 41 phone
(703) 549-1481 fax

SECOND CHANCE PROGRAM

Contact: Bob Kelly
10700 Page Avenue
Fairfax, VA 22030
(703) 246-4542 phone
(703) 591-6442 fax

Washington

COMPUTER BANK CHARITY
Contact: Don Brasher
15062B 15th Avenue, N.E.
Seattle, WA 98155
(206) 631-0894, (206) 365-4657

INTERCONNECTION COMPUTER RECYCLING
Contact: Charles Brennick
2015 N Machias Rd
Lake Stevens, WA 97401
(425) 280-4577

Wisconsin

CASCADE ASSET MANAGEMENT
COMPUTER RECYCLING
1009 Jonathon Drive
Madison, WI 53713
(608) 271-6181 phone
(608) 271-6194 fax

NOTES FROM A KULTURAL BACKWATER.

DATELINE: NEW YORK CITY, SEPTEMBER 1ST 7:30 AM.

The truck was loaded, The Cannon XL-1 was charged and the Cross Bronx was backed up. It was Labor day weekend and I had to get my shit out of this god forsaken Uhaul™ and up and running by 5 if i was going to have a sound check and rehearsal. I needed the time to make sure the solenoids were firing, the bass was boom'n and my triggers were tripp'n. First curtain was at 7:30 and i was starting to sweat. I told the theater, "it takes me six and a half hours to unpack, plug in, turn on and walk out on stage. That's with no rehearsal, no dry run... nothin. Last month in New Orleans, that same shit bit me in the ass. I came up look'n like a fool. When there are 400 people in the audience and it's me alone on stage, i'm not full'n around. I need my tech time." Got in. Unpacked with haste. Apparently, Labor day weekend in Manhattan consists of a mass exodus to the Jersey Shore or some shit. Attendance was down, I pressed on with strength. SaturDAY, I got it on with the XL-1 mini-dv. Saturday night at one I packed 500 plus pounds of equipment into the truck, braved the rottweiler at the night drop, and was asleep by 4:30. This shit's an endurance sport... I've run the Marine Corps marathon twice. I work out 4 times a week, 'n Let me tell you, 4 shows in two days and I can barely walk for a week.

DATELINE: TROISO, ITALY SEPTEMBER 23rd 12:30 PM.

(At the distinct risk of coming off as a name dropping pompous ass...). The departure of Oliviero Toscani, the completion of Tadao Ando's "campus" and the consolidation of Benetton's creative assets apparently necessitated an international dedication/press conference/exhibition. When Luciano Benetton kicks out the jams for a dinner party under the September sky, it's a pretty safe bet the food won't suck. The fried pumpkin flowers were "off da hook." ANywAy, Fabrica has charted a new course. Among other things, I was there to finalize the details of commuting from Greenwich to Troiso one week a month to serve as a Visiting Artist. I'll be there till next fall.

- elliott earls
at the apollo program



elliott earls

狂王
Mad clown



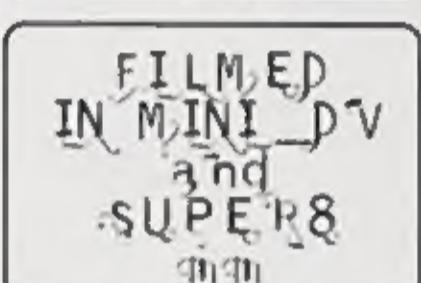
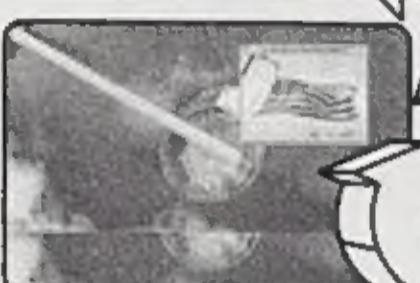
狂
Mad
王
King

11.07.03

LEGEND to "NOTES from
A KULTURAL BACKWATER"



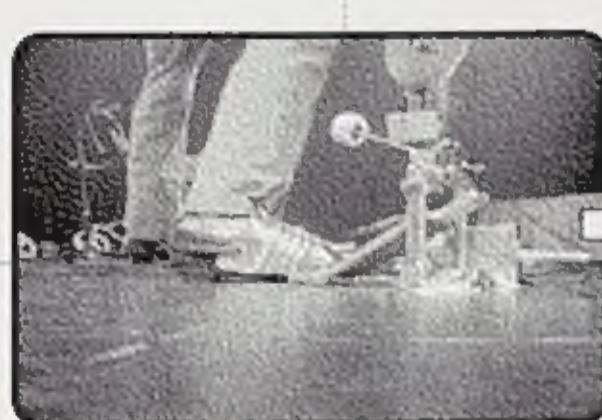
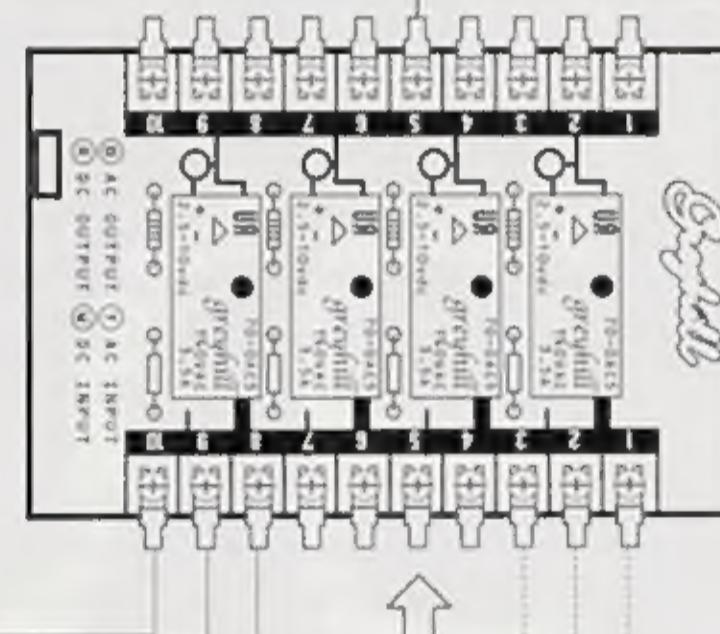
ELLIOTT EARLS AT THE APOLLO PROGRAM



the sequence *reelblue*

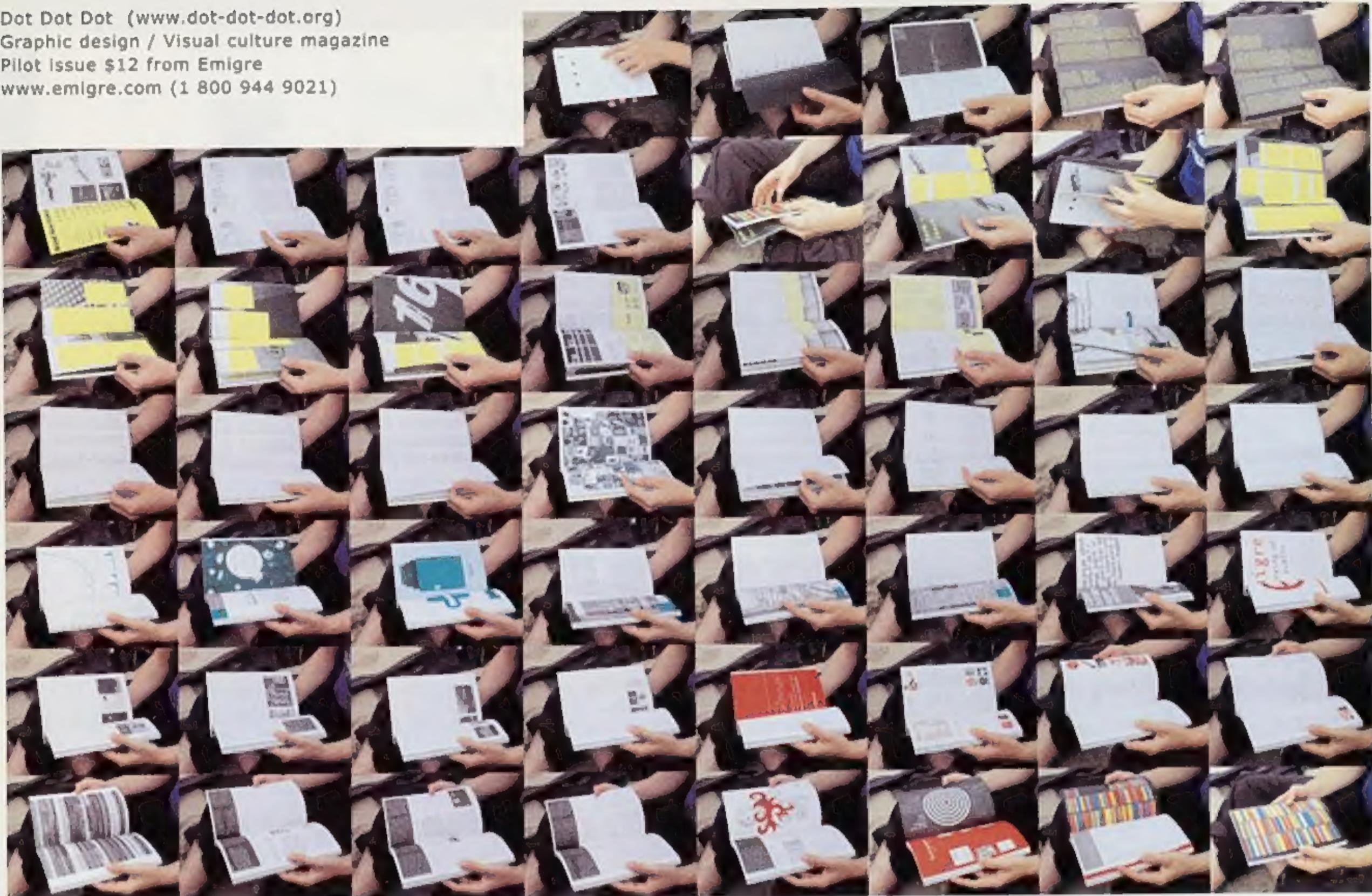
```

on movieMailbox movieReelblueINITIAL, movieTime
  put the itemSel into tSaveSel
  set the itemSel to colon
  get movie(movieReelblueINITIAL, stop)
  get movie(movieReelblueINITIAL, get, duration)
  put it into movieLength
  get movie(movieReelblueINITIAL, stop)
  put the itemSel into tSaveSel
  set the itemSel to colon
  add 10 to item 4 of movieList
  get movie(movieReelblueINITIAL, set, callbackTime,
  movieTime)
  set the itemSel to tSaveSel
  put movieTime into cd fid time
  put A20112 into boxMuch
  get movie(movieReelblueINITIAL, set, editSelection,
  "00:00:142", "00:01:12")
  get movie(movieReelblueINITIAL, set, playSelection,
  true)
  put boxMuch into cd fid point
  put "00:00:00" into showRAMtime
  put showRAMtime & boxMuch into v
  play a quicktime movie without a controller
  play movie file
  "D:\megahighresvideo\folder\hansyanswers.MOV" at loc
  of
  card graphic "quickframe" show V keep picture
  get movie(movieReelblueINITIAL, start)
  end movieMailbox
  
```



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